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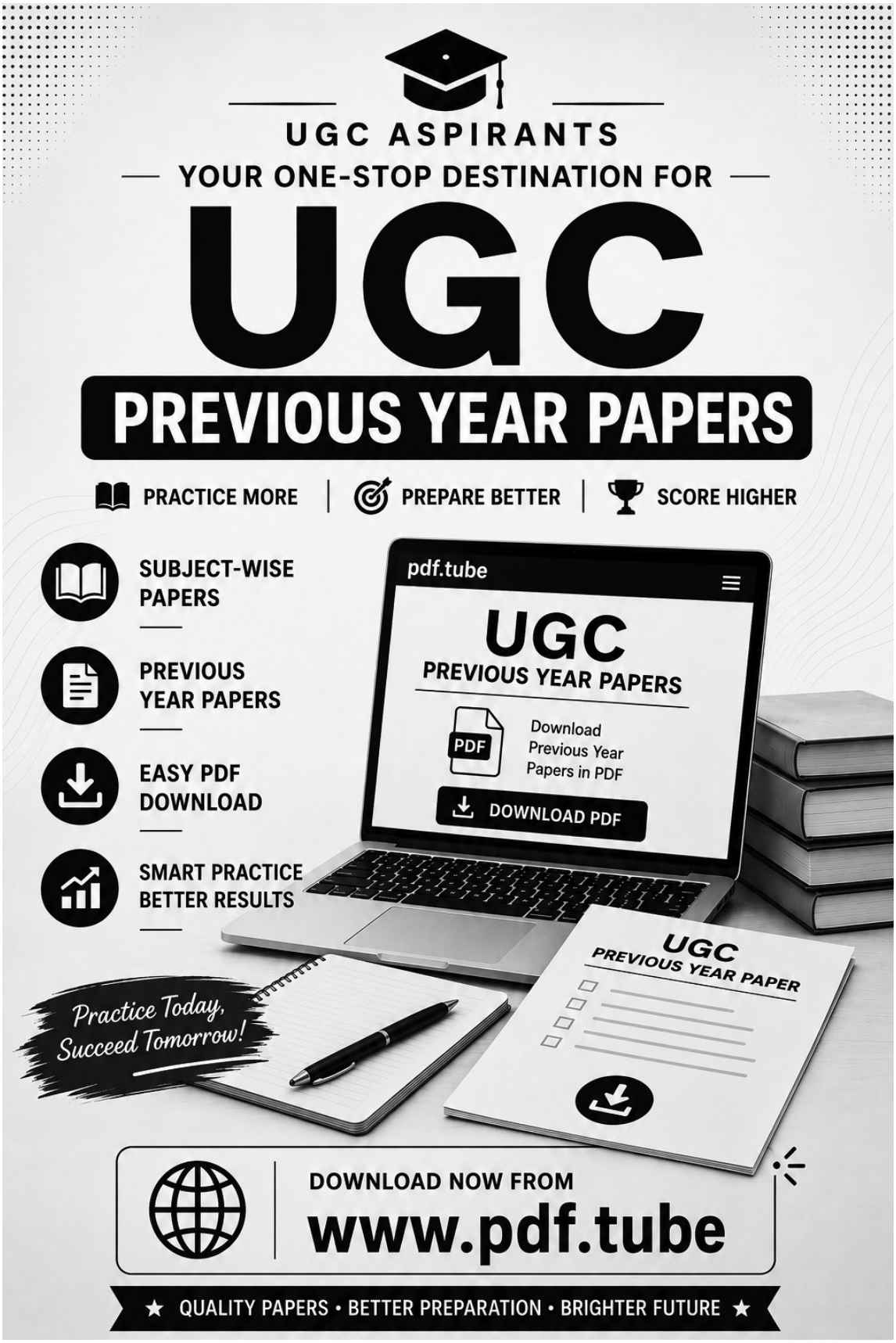

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CONTENTS

Ch 01	Cultural History of India	9
Ch 02	Folk and Traditional Theatre Forms of India	78
Ch 03	The Natyasastra	148
Ch 04	Art and Aesthetics	219
Ch 05	Dance and Theatre Forms of East and South Asian Countries	286
Ch 06	Drama and Its Theories: Indian and Western	358
Ch 07	Modern Indian Theatre	425
Ch 08	Acting and Direction	501
Ch 09	Theatre Design and Techniques	573
Ch 10	Theatre Education, Pedagogy and Research	641

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NET SYLLABUS

Code No. : 65

Subject: PERFORMING ARTS – DANCE, DRAMA, THEATRE

Unit 1 to 5 Common syllabus for Dance and Drama/Theatre

Unit 1. Cultural History of India

- Cultures of India from pre-historic to CE 1200
- Evolution of Art in pre-historic and historic periods, as evidenced in cave paintings, sculptures and other visual representations
- Evolution of dance and drama (*Natya*), (a) the divine origin theory according to *Natyasastra*, and, (b) art as a product of society, its rituals and belief systems
- The *Vedas*, major epics and *puranas* (Ramayana, Mahabharata, *Cilappadikaram* and *Bhagavatapurana*) in terms of their content, character and relevance to dance and theatre
- Bhakti and various religious movements and their influence on different representative aspects of culture with focus on dance and theatre

Unit 2. Folk and Traditional Theatre Forms of India

- Understanding and defining the terms Tribal, Folk, Traditional and Classical in the context of Indian dance and drama and their interrelation
- Introduction to the different tribal, folk and traditional dance and theatre forms spread over various regions of India
- Introduction to regional theatrical practices of *Kudiattam*, *Yakshagana, Bhagavatamela, Tamasha, Ramalila, Rasalila, Bhavai, Nautanki, Jatra, Chhau, Laiharaoba, Therukoothu, Theyyam, Ankia-nat, Pandvani, Chindu Bhagavata, Bhand Jashan* and others
- Awareness of various musical instruments, costumes and make-up used in these forms

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Unit 3. The Natyasastra

- Knowledge of *Natyasastra* and the concept of *Natya* and *Nritta*
- Study of chapters relating to the eleven aspects (*ekadash sangraha*) such as, *Abhinayas*, *Dharmis*, *Vrittis*, *Pravrittis* and *Aatodyas*. *Samanya* and *Chitrabhinayas* and their classification
- *Dasarupakas*
- *Natyagruha* (Playhouse) and *Ranga* – Construction, types and different elements
- *Poorvarangavidhi* and Stage conventions viz. *Kakshya vibhag* etc.

Unit 4. Art and Aesthetics

- '*Rasasutra'* of Bharata
- Elaboration of the theory of *Rasa* by commentators like Bhattalollata, Sri Sankuka, Bhattanayaka and Abhinavagupta.
- Rasa and its constituent elements, viz., *Sthayi*, *Sanchari* and *Sattvika bhavas* and their corresponding *Vibhavas* and *Anubhavas*
- Definition, purpose and elements of Art
- A brief introduction to Performance studies and significant western theories on Art : 'Art as Imitation/Catharsis' , 'as Imagination', 'as Beauty', 'as Communication' and 'as Utility' put forth by various Philosophers

Unit 5. Dance and Theatre forms of East and South Asian Countries

- An overview of dance and theatre forms of East Asian (China, Japan and Korea), South Asian (Bangladesh, Pakistan and Sri Lanka) and South- East Asian (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines and Laos) countries
- History and presentation techniques of various popular theatre and dance forms of the above countries

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DRAMA/THEATRE

Unit 6. Drama and its theories: Indian and Western

- Concept of drama- Indian and Western
- Elements and structure of drama according to Indian and Western Dramaturgy
- A brief study of different classifications of Western dramas – Tragedy, comedy, tragic comedy, melodrama and farce
- A brief introduction to various 'isms' in relation to drama including realism, naturalism, symbolism, expressionism, absurd and epic
- Playwrights and their contribution:
  Sanskrit – Kalidasa, Bhasa, Sudraka, Bhavabhuti, Visakhadutta, Bhattanarayana;
  Ancient Greek and Roman – Aeschylus, Sophocles, Euripides, Aristophanes, Seneca
  Western – Shakespeare, Moliere, Ibsen, Brecht, Pirandello, Miller, Chekov, Beckett, Ionesco

Unit 7. Modern Indian Theatre

- Origin and development of modern Indian theatre with reference to region, state and personalities
- A brief study of new trends in theatre since Independence movement both at national and regional level, such as, IPTA movement, Navanatya movement, Root Theatre movement, Third Theatre, Alternate theatre, Street theatre, Theatre of the Oppressed, Applied theatre, Forum Theatre, Site Specific theatre
- An overview of major playwrights, directors and other contributing personalities of various regions, whose plays are widely performed at the national level.
- Popular Play Houses, Theatre Companies, Institutions and Groups in India and their contribution

Unit 8. Acting and Direction

(A)

- Different schools of acting – Western and Eastern
  1. Early period- Greek, Roman, Elizabethan, Commedia Dell' arte
  2. Modern Period – Representational, Stanislavsky, Meyerhold, Brecht, Grotowski
  3. Eastern – Sanskrit, Peking Opera, Noh, Kabuki

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- Role of Mime, Voice, Speech, Improvisation and Physical Theatre in actor's training

(B)
- Different directorial innovations and methods
- Role of director in Theatre
- Fundamentals of play direction: Balance, emphasis, composition, picturisation, movement, tempo and rhythm
- Process of production: Script to performance

(C)
- Ideas on Production
  1. Realistic : Duke of Sexe Meiningen, Stanislavsky, Elia Kazan, Antione
  2. Non-realistic : Brecht, Meyerhold, Peter Brook, Augusto Boal
- Impact of above ideas on post independent Indian Theatre movements

Unit 9. Theatre Design and techniques

(A)
- Theatre architecture: Greek, Roman, Elizabethan, Thrust Stage, Proscenium, Arena, Open Stage.
- Sanskrit : Vikrishta – Madhyam Natyagruha
- Chinese, Japanese play houses of classical era

(B)
- Stage craft: Fundamentals and functions of sets, lights, costumes, make-up, sound, props, other arts and theatre music in terms of various kinds of play production
- Aharya and Nepathya vidhi in classical Indian, Chinese, Japanese and Indian Traditional theatre

(C)
- Theatre management and organization

(D)
- Children's theatre, applied theatre, community theatre, theatre in education, theatre of oppressed and feminist theatre

Unit 10: Theatre Education, Pedagogy and Research

- Theatre as part of curriculum from primary education and in University system
- Relevance of traditional theatre training
- Movement analysis based on kinesthetics, Yoga, Theatre Game, Martial Arts, Folk, Puppetry and other forms
- Eminent scholars and their works who contributed to the knowledge of Indian Theatre
- Trends in Indian Theatre research and scholarship in India
- Patronization to theatre- major institutions, organizations, Government, corporate, private bodies and personalities after independence
- Awareness of important theatre festivals, Awardees and current affairs in theatre

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CHAPTER 01

Cultural History of India

1. Which period is marked as the culmination of the ancient cultural phase in Indian historiography?
(A) CE 800
(B) CE 1000
(C) CE 1200
(D) CE 1500

2. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Cave paintings provide crucial evidence for the evolution of pre-historic art.
Reason (R): Pre-historic societies left extensive written records about their aesthetic practices.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

3. Identify the correct statement regarding the divine origin theory of Natya.
(A) It claims humans invented drama for worldly entertainment.
(B) It rejects associations with the four primary Vedas.
(C) It attributes the Natyaveda's creation to Lord Brahma.
(D) It was formulated during the early Bhakti movement.

4. Identify the incorrect statement about the evolution of art in early India.
(A) Sculptures served as visual representations of belief systems.
(B) Rituals significantly influenced early artistic expressions.
(C) Art evolved as a product of complex social practices.
(D) Cave paintings depicted abstract modern art concepts.

5. Identify the correct pair representing the Vedic source and its contribution to Natyaveda.
(A) Rigveda - Music
(B) Samaveda - Pathya (Words)
(C) Yajurveda - Abhinaya (Acting)
(D) Atharvaveda - Rasa (Aesthetic experience)

6. Identify the incorrect pair regarding ancient texts and their primary association.
(A) Natyasastra - Dramaturgy
(B) Bhagavatapurana - Pre-historic art
(C) Cilappadikaram - Tamil epic
(D) Ramayana - Major Sanskrit epic

7. Match List I with List II regarding ancient cultural concepts and their associations.
List I: (Text/Concept)
P. Natyasastra
Q. Cilappadikaram
R. Pre-historic Art
S. Bhakti Movement
List II: (Association)
1. Devotional dance
2. Divine origin theory
3. Cave paintings
4. Tamil literary tradition
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-4, Q-3, R-1, S-2

8. All of the following are considered major sources for understanding the relevance of epics to theatre, EXCEPT:
(A) Standardized coinage
(B) Ramayana
(C) Mahabharata
(D) Bhagavatapurana

9. Which is the most appropriate description of art as a product of society?
(A) Art exists as a phenomenon completely independent of human rituals.
(B) Art was created as a domain exclusively

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meant for divine beings.
(C) Art reflects collective beliefs and ritualistic practices.
(D) Art has no significant connection to history prior to CE 1200.

10. A scholar analyzing the influence of rituals on early theatre should primarily focus on:
(A) Belief systems and ceremonial practices
(B) Regional trade routes and economics
(C) Systems of agricultural taxation
(D) Ancient techniques of metallurgy

11. Given below are two statements regarding the origins of Indian theatre:
Statement I: The Natyasastra posits a divine origin for drama.
Statement II: Theatre is also viewed historically as evolving from human rituals.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

12. Consider the following statements regarding the Bhagavatapurana:
1. It is a major Purana.
2. It significantly influenced the Bhakti movement.
3. It contains no references to dance.
4. It features narratives often enacted in traditional theatre.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 3

13. Read the following scenario and answer the question: An ancient community performs a harvest dance to appease local deities. This scenario best illustrates which cultural concept?
(A) The application of divine origin theory
(B) The formal textual structure of Vedas
(C) Art as a product of society and rituals
(D) The emergence of post-1200 CE shifts

14. Applying the concept of aesthetic evolution, the transition from prehistoric cave paintings to structured temple sculptures indicates:
(A) A decline in the quality of visual representation.
(B) A total disappearance of existing belief systems.
(C) The historical irrelevance of the Natyasastra.
(D) A shift towards institutionalized religious art.

15. What was a primary effect of the Bhakti movement on Indian culture?
(A) It democratized culture through devotional dance.
(B) It eliminated all forms of traditional folk dance.
(C) It restricted theatre strictly to royal courts.
(D) It halted the creation of visual representations.

16. What defines the "Divine Origin Theory" in the context of Indian drama?
(A) Drama was established by a royal decree.
(B) Brahma used elements from the four Vedas.
(C) Drama was an accidental human discovery.
(D) Drama is a purely secular human invention.

17. Identify the correct combination of statements about early Indian culture:
1. Pre-historic art is evidenced in cave paintings.
2. The period up to CE 1200 saw the evolution of sculptures.
3. Rituals played no role in societal art forms.
4. Epics like the Mahabharata influenced theatre.
5. Cilappadikaram is a key text for understanding dance.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

18. Which visual medium primarily provides evidence of pre-historic art in India?
(A) Cave paintings
(B) Miniatures
(C) Bronze statues
(D) Palm-leaf manuscripts

19. Identify the correct statement about Cilappadikaram.
(A) It is a collection of ancient Vedic hymns.

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(B) It was written during the pre-historic period.
(C) It references early Tamil music and dance.
(D) It is focused on cave architectural designs.

20. Identify the incorrect statement regarding the Vedas and theatre.
(A) The Natyaveda is often called the fifth Veda.
(B) The Rigveda contributed speech to Natyaveda.
(C) The Samaveda contributed music to Natyaveda.
(D) The Atharvaveda contributed ritual sacrifice.

21. Identify the correct pair of text and its thematic focus within historical Indian art.
(A) Mahabharata - Cave painting techniques
(B) Natyasastra - Pre-historic tool usage
(C) Ramayana - Epic narrative for theatre
(D) Bhagavatapurana - Secular trade laws

22. Arrange the following in the correct chronological order of their historical emergence:
1. Pre-historic cave paintings
2. Composition of the early Vedas
3. Composition of Cilappadikaram
4. Peak of the early medieval Bhakti movement (pre-1200 CE)

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

23. All of the following are considered primary drivers of art as a societal product EXCEPT:
(A) Religious belief systems
(B) Established social rituals
(C) Community gatherings
(D) Extraterrestrial contact

24. Which is the most appropriate reason for studying the Bhagavatapurana in the context of cultural history?
(A) It influenced devotional dance traditions.
(B) It details historical economic policies.
(C) It is the oldest pre-historic text.
(D) It serves as a guide for cave painting.

25. To assess the impact of religious movements on representative culture, a researcher should evaluate:
(A) Changes in regional political boundaries.
(B) The mathematical treatises of the period.
(C) Devotional dance and theatre evolution.
(D) Types of defensive armor used in battles.

26. Given below are two statements regarding Indian epics:
Statement I: The Ramayana and Mahabharata provided vast narrative content for classical dance.
Statement II: These epics had no impact on regional folk theatre.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

27. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): The Bhakti movement transformed traditional dance forms.
Reason (R): Bhakti saints used dance and music as emotional mediums to connect with the divine.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

28. Read the following scenario and answer the question: A classical dancer portrays the story of Krishna lifting Govardhana. This performance directly draws from which ancient textual tradition?
(A) Early Vedic Samhitas
(B) Bhagavatapurana
(C) Pre-historic artifacts
(D) Buddhist Tripitaka

29. Applying the Natyasastra's framework, if a play invokes a deep emotional response (Rasa), it is utilizing elements originally extracted from which Veda?
(A) Rigveda
(B) Samaveda
(C) Atharvaveda
(D) Yajurveda

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30. What was a major cultural effect of viewing art as a product of belief systems?
(A) Art became completely secularized before CE 1200.
(B) Visual representations were banned in historical periods.
(C) Dance lost its expressive and narrative elements.
(D) Rituals were embedded in sculptural and dramatic arts.

31. By definition, "Natya" in the context of the Natyasastra primarily refers to:
(A) The combined art of drama, dance, and music
(B) The performance of only instrumental music
(C) The creation of static visual artifacts
(D) The practice of pre-historic cave etching

32. Match List I with List II regarding the elements of Natya and their mythical sources.
List I: (Component of Natya)
P. Pathya (Speech)
Q. Gita (Music)
R. Abhinaya (Acting)
S. Rasa (Aesthetics)
List II: (Vedic Source)
1. Yajurveda
2. Atharvaveda
3. Rigveda
4. Samaveda
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

33. The evolution of art in historical periods is most heavily evidenced by:
(A) Industrial manufacturing machinery
(B) Sculptures and visual representations
(C) Early forms of modern photography
(D) Mass-circulated printed newspapers

34. Identify the correct statement regarding pre-historic cultures.
(A) Artistic expression found in cave paintings.
(B) They produced extensive theatrical scripts.
(C) They adhered strictly to the Natyasastra.
(D) They were influenced by the Bhakti movement.

35. Identify the incorrect statement about the influence of religious movements.
(A) They introduced new themes to visual arts.
(B) They shaped representative aspects of culture.
(C) They banned dance for silent meditation.
(D) They utilized theatre for devotional messages.

36. Identify the correct pair of movement and its cultural focus.
(A) Pre-historic era - Written dramatic texts
(B) Vedic period - Artistic cave paintings
(C) Epic period - Abstract modern sculpture
(D) Bhakti movement - Devotional dance and music

37. Consider the following statements about the Natyasastra:
1. It proposes a divine origin for drama.
2. It claims drama was meant for all varnas.
3. It ignores the aspect of dance.
4. It synthesizes elements from four Vedas.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

38. Identify the incorrect pair of text and its cultural relevance.
(A) Ramayana - Theatrical character types
(B) Cilappadikaram - Pre-historic rituals
(C) Bhagavatapurana - Krishna narrative dance
(D) Mahabharata - Epic dramatic content

39. All of the following are key texts influencing classical Indian theatre up to CE 1200 EXCEPT:
(A) Mahabharata
(B) Cilappadikaram
(C) Bhagavatapurana
(D) Ain-i-Akbari

40. The most appropriate explanation for the survival of early myths in modern classical dance is:
(A) Continuous tradition of epics in performance.
(B) A total lack of new stories being written.
(C) Legal mandates enforced from the British era.

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(D) Absolute rejection of all societal changes.

41. To analyze the evolution of Natya as a societal product, one must primarily investigate:
(A) The chemical composition of cave paints.
(B) Trade deficits with the Roman Empire.
(C) Community rituals and local belief systems.
(D) Astronomical charts of the Vedic era.

42. Consider the following statements about visual representations before CE 1200:
1. They include cave paintings.
2. They feature elaborate rock-cut sculptures.
3. They reflect early rituals and beliefs.
4. They exclusively depict secular, non-religious themes.
5. They provide evidence of cultural evolution.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

43. Given below are two statements regarding historical visual art:
Statement I: Sculptures from historical periods often depict dancing figures.
Statement II: Visual representations serve as evidence for the evolution of dance forms.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

44. Read the following scenario and answer the question: Evidence of a dancer carved in stone is found at an early historical site. This indicates that:
(A) Dance was strictly considered a taboo.
(B) Visual art captured performative arts.
(C) Cave painting had been entirely forgotten.
(D) The society lacked any belief systems.

45. Applying the concept of "art as a product of society," one would interpret folk theatre as:
(A) A direct download from divine entities.
(B) An irrelevant historical artifact.
(C) Organic expression of community rituals.
(D) Commercial enterprise devoid of beliefs.

46. What was the effect of epic literature on early Indian sculpture?
(A) Sculptors began avoiding human forms.
(B) Epics forced the abandonment of painting.
(C) The Natyasastra was rendered obsolete.
(D) Epic narrative panels appeared in temples.

47. Arrange the conceptual evolution of Indian performance traditions in chronological sequence:
1. Tribal/pre-historic ritualistic dances
2. Codification in the Natyasastra
3. Incorporation into widespread Bhakti devotional practices

(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 1, 2
(D) 1, 3, 2

48. In the context of cultural history, "visual representations" primarily define:
(A) The practice of oral storytelling
(B) Tangible art like paintings and sculptures
(C) Unrecorded musical notes and chords
(D) Philosophical and academic debates

49. Which epic is prominently cited alongside the Ramayana and Mahabharata in the context of dance and theatre?
(A) Buddhacarita
(B) Cilappadikaram
(C) Rajatarangini
(D) Meghaduta

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50. Identify the correct statement regarding the Bhakti movement's focus.
(A) It utilized dance and theatre in culture.
(B) It strictly prohibited theatrical drama.
(C) It promoted pre-historic cave painting.
(D) It detached culture from religious beliefs.

51. Identify the incorrect statement regarding the cultural history up to CE 1200.
(A) It encompasses the pre-historic period.
(B) It includes development of major Puranas.
(C) It shows no evidence of artistic evolution.
(D) It reflects the growth of religious movements.

52. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Cilappadikaram is highly

relevant to the study of ancient dance.
Reason (R): It contains detailed descriptions of various dance forms and musical instruments of early Tamil society.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

53. Identify the correct pair representing an art form and its primary historical evidence.
(A) Pre-historic lifestyle - Written chronicles
(B) Early Vedic music - Audio recordings
(C) Historic beliefs - Sculptural iconography
(D) Bhakti era dance - Cave etchings

54. Identify the incorrect pair regarding historical cultural concepts.
(A) Natya - Dance and Drama
(B) Divine origin theory - Scientific evolution
(C) Bhagavatapurana - Epics and Puranas
(D) Visual representations - Sculptures

55. All of the following are aspects of culture influenced by early religious movements EXCEPT:
(A) Thematic content of classical dance
(B) Architectural design of ritual spaces
(C) Structure of dramatic narratives
(D) Industrial mass production techniques

56. The most appropriate synthesis of the Natyasastra's approach is that it:
(A) Combines mythology with performance manuals.
(B) Only deals with stage measurements.
(C) Dismisses the role of the audience.
(D) Rejects the inclusion of music in drama.

57. Match List I with List II regarding historical phases and their defining features.
List I: (Cultural Phase/Concept)
P. Pre-historic
Q. Natyasastra
R. Bhakti
S. Epics
List II: (Defining Feature)
1. Devotional surrender in art
2. Codification of Dramaturgy
3. Narrative character development
4. Cave paintings
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-3, R-2, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-4, S-2

58. A student demonstrating competency in analyzing art as a societal product would likely focus on:
(A) Ritualistic purpose and community roles.
(B) The exact date of a sculpture's creation.
(C) The price of artwork in modern markets.
(D) The artist's specific biological lineage.

59. Given below are two statements regarding the Natyaveda:
Statement I: According to the Natyasastra, Natyaveda was created because the existing Vedas were accessible to everyone.
Statement II: The divine origin theory provided legitimacy and sacred status to theatrical arts.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

60. Read the following scenario and answer the question: A medieval temple features carvings of deities engaged in specific dance postures. This primarily reflects:
(A) The separation of religion and art.
(B) Influence of belief on visual art.
(C) A total rejection of the Natyasastra.
(D) Influence of cave art on medieval art.

61. Applying historical understanding, the inclusion of characters from the Ramayana in regional theatre demonstrates:
(A) The rigid isolation of regional cultures.
(B) The decline of visual arts.
(C) Cultural integration through major epics.
(D) A departure from belief systems.

62. Consider the following statements about the Bhagavatapurana:
1. It primarily focuses on the lineage of pre-historic kings.
2. It details the life and leelas of Lord Krishna.
3. It serves as a core text for many classical

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dance repertoires.
4. It was unaffected by religious movements.

Which of the above statement(s) is/are correct?
(A) 2 and 3
(B) 1 and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

63. What was the cause-and-effect relationship between rituals and the evolution of drama?
(A) Rituals evolved into dramatic performances.
(B) Rituals caused drama to be banned.
(C) Drama caused the erasure of rituals.
(D) There is no causal relationship between them.

64. By definition, "Puranas" in the context of Indian history refer to:
(A) Modern fictional novels
(B) Ancient texts with myths and lore
(C) Treatises on political economy
(D) Pre-historic oral grunts

65. The content and character of the Mahabharata are most relevant to theatre because:
(A) It provides short, comedic anecdotes.
(B) It offers complex characters for drama.
(C) It outlines the rules of cave painting.
(D) It functions as a manual for sculpture.

66. Identify the correct statement regarding pre-historic cave paintings.
(A) Early visual representations of human life.
(B) They frequently depicted multi-act plays.
(C) They were painted during the Bhakti era.
(D) They contain the original text of Vedas.

67. Consider the following regarding the Bhakti movement's cultural impact:
1. It emphasized emotional devotion.
2. It utilized regional languages.
3. It discouraged the use of music.
4. It inspired numerous dance traditions.
5. It integrated epic narratives into daily worship.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

68. Identify the incorrect statement about the Vedas.
(A) They are foundational texts of culture.
(B) They consist of the four primary Samhitas.
(C) They were mythically used for Natyaveda.
(D) They condemn singing and chanting.

69. Identify the correct pair of epic character and theatrical relevance.
(A) Arjuna - Symbol of the pre-historic hunter
(B) Kannagi - Protagonist of the Ramayana
(C) Krishna - Central figure in Krishna-dramas
(D) Rama - Central figure of Cilappadikaram

70. Identify the incorrect pair regarding historical and cultural timelines.
(A) Pre-historic period - Cave paintings
(B) CE 1200 - Beginning of Indus Civilization
(C) Historic period - Sculptures
(D) Natyasastra - Theory of dance and drama

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71. Dance and theatre draw heavily from ancient texts. Which of the following is NOT typically categorized as an epic or Purana in this context?
(A) Ramayana
(B) Mahabharata
(C) Bhagavatapurana
(D) Natyasastra

72. Arrange the following texts in the general chronological order of their core formation/compilation:
1. Vedas
2. Major Epics (Ramayana/Mahabharata)
3. Bhagavatapurana

(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 3, 2

73. Which is the most appropriate description of Cilappadikaram's contribution to Indian culture?
(A) A northern text dictating temple architecture.
(B) A medieval text about regional trade.
(C) Tamil epic with insights into dance traditions.
(D) A pre-historic cave inscription.

74. A cultural historian examining "art as a product of society" would highly value:

(A) Local rituals depicted in folk dance.
(B) Aesthetic beauty isolated from context.
(C) Grammatical structure of Sanskrit alone.
(D) Geological age of the stone used.

75. Given below are two statements regarding theories of Natya:
Statement I: The divine origin theory of Natya suggests that art was handed down directly by the gods.
Statement II: Sociological theories of art suggest that Natya evolved gradually from community rituals.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

76. Read the following scenario and answer the question: During a festival, performers enact a myth using mudras (hand gestures) and specific rhythmic structures. This practice is most deeply rooted in:
(A) Modern theatrical innovations
(B) The codification in the Natyasastra
(C) Secular, non-religious traditions
(D) Foreign cultural imports post-1200 CE

77. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Religious movements profoundly influenced cultural representations.
Reason (R): Dance and theatre were effective tools to disseminate religious ideologies to the masses.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

78. Applying knowledge of early Indian culture, the depiction of animals in pre-historic cave paintings most likely represents:
(A) Purely decorative impulses with no social meaning.
(B) Illustrations of Vedic hymns.
(C) Scenes from the Mahabharata.
(D) Rituals linked to hunting and survival.

79. The widespread popularity of the Bhagavatapurana had what effect on representative culture?
(A) It spurred creation of Krishna-dramas.
(B) It led to the decline of classical music.
(C) It limited art to visual forms only.
(D) It caused a regression to pre-historic art.

80. Define "Representative aspects of culture" in the context of historical Indian art.
(A) Only political governance structures.
(B) Arts expressing societal beliefs like dance.
(C) Economic trade representations.
(D) Military formations.

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81. Who is considered the mythical author of the Natyasastra?
(A) Vyasa
(B) Bharata Muni
(C) Valmiki
(D) Kalidasa

82. Match List I with List II regarding ancient Indian cultural subjects.
List I: (Subject)
P. Ramayana
Q. Visual representations
R. Samaveda
S. Belief systems
List II: (Attribute)
1. Cave paintings & sculptures
2. Source of musical elements
3. Foundational to rituals
4. Epic narrative
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

83. Identify the correct statement about the evolution of dance and drama.
(A) A sudden invention in CE 1200.
(B) Completely separated from religion.
(C) Evolved from rituals and texts.
(D) Ignored contents of the Puranas.

84. Identify the incorrect statement concerning pre-historic and historic periods.
(A) Historic periods provide extensive sculptural evidence.
(B) Pre-historic art reflects early human

environments.
(C) Visual representations evolved significantly up to CE 1200.
(D) Pre-historic cultures left behind no visual art.

85. Identify the correct pair representing a theatrical element and its mythical Vedic source.
(A) Abhinaya - Atharvaveda
(B) Rasa - Rigveda
(C) Pathya - Rigveda
(D) Gita - Yajurveda

86. Identify the incorrect statement regarding the Bhakti movement.
(A) Bhakti - Emotional devotion
(B) Natyasastra - Tamil literary epic
(C) Rituals - Societal practices
(D) Epics - Mahabharata and Ramayana

87. Consider the following statements about the cultural history of India up to CE 1200:
1. It includes the evolution of classical Sanskrit theatre.
2. It is characterized by the absence of religious art.
3. It sees the compilation of the major Puranas.
4. It witnesses the spread of Bhakti-influenced cultural forms.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

88. The Natyasastra theorizes the origin of Natya utilizing four Vedic elements. Which of the following is NOT one of those elements?
(A) Shilpa (Architecture)
(B) Pathya (Speech)
(C) Gita (Music)
(D) Abhinaya (Acting)

89. The most appropriate interpretation of "art as a product of its rituals" is that:
(A) Art exists purely for commercial profit.
(B) Art was brought by foreign invaders.
(C) Art originated from ceremonial actions.
(D) Art is a random occurrence in history.

90. To evaluate the impact of the Mahabharata on theatre, one must look at:
(A) Adaptation of characters and dilemmas.
(B) The number of pages in the text.
(C) The linguistic origin of its author.
(D) The locations where it was written.

91. Given below are two statements regarding the Bhakti movement:
Statement I: The Bhakti movement reduced the importance of rigid rituals.
Statement II: It completely eradicated the use of dance in religious practices.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

92. Consider these aspects of Cilappadikaram:
1. It is a major epic.
2. It belongs to the Sangam or post-Sangam Tamil tradition.
3. It highlights the divine origin theory of Natyasastra exclusively.
4. It features a protagonist named Kannagi.
5. It offers insights into the societal view of art and dance.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

93. Read the following scenario and answer the question: A pre-historic cave painting shows figures moving in a circle around an animal. This is most indicative of:
(A) Early theatrical lighting
(B) The application of the Natyasastra
(C) Ritualistic dance linked to survival
(D) Bhakti devotional practices

94. Applying the "divine origin theory," a classical dancer would view their performance primarily as:
(A) A secular athletic display.
(B) A political protest.
(C) A spontaneous movement.
(D) A sacred duty and offering.

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95. What was the cultural effect of the epics (Ramayana and Mahabharata) being disseminated widely?
(A) They unified regional theatre themes.
(B) They caused the extinction of languages.
(C) They ended visual representation.
(D) They restricted art to ruling classes.

96. By definition, what is a "Purana" as referenced in ancient Indian history?
(A) A modern historical textbook.
(B) Ancient texts on myth and kings.
(C) A strictly musical composition.
(D) A manual on cave painting.

97. Arrange the following artistic expressions from oldest to most recent based on general historical evolution:
1. Rock-cut temple sculptures
2. Pre-historic cave paintings
3. Elaborate Bhakti-period dance dramas

(A) 2, 1, 3
(B) 1, 2, 3
(C) 2, 3, 1
(D) 3, 1, 2

98. Which text is specifically noted for its profound relevance to the Vaishnava Bhakti movement and dance?
(A) Bhagavatapurana
(B) Rigveda
(C) Arthasastra
(D) Manusmriti

99. Identify the correct statement about visual representations up to CE 1200.
(A) They were restricted to geometric patterns.
(B) They show no correlation with literary texts.
(C) They depicted myths and societal rituals.
(D) They were destroyed before the medieval era.

100. Identify the incorrect statement regarding Natya.
(A) It encompasses dance, drama, and music.
(B) Its theory is detailed in the Natyasastra.
(C) It was created to be accessible to all.
(D) It was practiced in isolation from society.

101. Identify the correct pair of concept and context.
(A) Divine origin - Sociological evolution of art
(B) Bhakti - Rejection of all visual arts
(C) Rituals - Early historic belief systems
(D) Cilappadikaram - Sanskrit dramaturgy

102. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): The Ramayana and Mahabharata continue to be relevant to contemporary traditional theatre.
Reason (R): Their content deals with universal human values, complex characters, and dramatic conflicts.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

103. Identify the incorrect pair regarding the cultural timeline of India.
(A) Cave paintings - Pre-historic period
(B) Evolution of sculptures - Historic periods
(C) Epics - Character models for theatre
(D) Bhakti movements - Exclusively post-1200 CE

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104. Which of the following is NOT typically categorized as a major epic or Purana in the context of ancient Indian culture?
(A) Matsyapurana
(B) Ramayana
(C) Mahabharata
(D) Bhagavatapurana

105. The most appropriate understanding of "evolution of art" in Indian cultural history is:
(A) Art remaining static from pre-history to CE 1200.
(B) The technological advancement of painting tools.
(C) Progression from caves to complex sculptures.
(D) The shift from Indian to Western aesthetics.

106. To display competency in understanding the Bhagavatapurana's theatrical relevance, one must recognize its focus on:
(A) Dramatic emotive episodes of Krishna.
(B) The philosophical abstraction of

formlessness.
(C) The architectural dimensions of stupas.
(D) The administrative rules of kingship.

107. Match List I with List II regarding ancient Indian movements/texts and their contributions.
List I: (Movement/Text)
P. Vedic Tradition
Q. Bhakti Movement
R. Natyasastra
S. Cilappadikaram
List II: (Contribution to Art)
1. Codification of Rasa and Abhinaya
2. Tamil performing arts documentation
3. Source of foundational chanting and ritual
4. Popularization of devotional dance
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

108. Given below are two statements regarding the evolution of dance:
Statement I: The evolution of dance was solely a secular process.
Statement II: Religious movements heavily influenced the representative aspects of culture.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

109. Read the following scenario and answer the question: A study of medieval Indian sculptures reveals an increasing number of intricate dance poses carved on temple walls. This indicates:
(A) A decline in performative arts.
(B) Sculptures used as dance floors.
(C) Connection between religion and dance.
(D) That dance was banned in temples.

110. Applying the sociological perspective to Natya, a play about a good harvest primarily reflects:
(A) Divine dictation.
(B) The exact events of the Mahabharata.
(C) The irrelevance of nature to early humans.
(D) Community rituals and societal anxieties.

111. Consider the following regarding the divine origin theory of Natya:
1. Brahma created it.
2. It is called the fifth Veda.
3. It was created because the four Vedas were accessible to all.
4. It synthesizes elements from existing Vedas.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

112. The effect of the belief system on the evolution of sculptures up to CE 1200 resulted in:
(A) Iconoclasm (destruction of images).
(B) Structured representations of myths.
(C) Only blank, uncarved stone pillars.
(D) Depiction of ordinary commoners.

113. Define "Bhakti" in the context of cultural history.
(A) A militant political movement.
(B) Personal devotion expressed through art.
(C) A school of atheistic philosophy.
(D) A pre-historic tool-making technique.

114. The inclusion of the Atharvaveda in the creation of Natyaveda provided which essential theatrical element?
(A) Rasa (aesthetic experience)
(B) Pathya (theatrical dialogue)
(C) Gita (traditional song)
(D) Abhinaya (dramatic acting)

115. Identify the correct statement about the Epics' relevance to dance.
(A) They prohibit the practice of dance.
(B) They are only relevant to visual arts.
(C) They provide characters for exploration.
(D) They detail chemical paint composition.

116. Consider these statements about prehistoric art:
1. It is mainly evidenced by cave paintings.
2. It shows early human life and rituals.
3. It provides the earliest texts on theatre.
4. It lacks any visual representations.
5. It precedes the codified systems of the historic period.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 5
(B) 1, 3, and 4
(C) 2, 4, and 5
(D) 1, 2, and 3

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117. Identify the incorrect statement regarding religious movements and culture.
(A) They utilized regional languages for wider reach.
(B) They isolated art from the common masses.
(C) They fostered new forms of devotional dance and music.
(D) They enriched the representative aspects of culture.

118. Identify the correct pair linking an art form to its historical evidence medium.
(A) Vedic chants - Stone inscriptions
(B) Pre-historic visual art - Rock shelters
(C) Early Tamil dance - Mahabharata
(D) Bhakti poetry - Cave paintings

119. Identify the incorrect pair of text and tradition association.
(A) Ramayana - Sanskrit tradition
(B) Cilappadikaram - Tamil tradition
(C) Natyasastra - Pan-Indian classical tradition
(D) Bhagavatapurana - Pre-historic oral tradition

120. Societal rituals contributed to the evolution of theatre through all of the following EXCEPT:
(A) Industrial urbanization
(B) Rhythmic chanting
(C) Group dances and mimicry
(D) Ceremonial storytelling

121. Arrange the following historical/cultural milestones chronologically:
1. Emergence of the Bhakti movement
2. Creation of Pre-historic cave art
3. Composition of the Vedas
4. Formulation of the Natyasastra

(A) 2, 3, 4, 1
(B) 2, 4, 3, 1
(C) 3, 2, 4, 1
(D) 2, 3, 1, 4

122. The most appropriate reason why Cilappadikaram is essential to the study of performance arts is:
(A) It documents ancient Tamil dance.
(B) It provides mathematical proofs.
(C) It is the oldest text in the world.
(D) It proves the divine origin theory.

123. Competency in tracing the evolution of religious arts requires studying which movement's impact on Krishna-centric theatre?
(A) Shaiva architecture
(B) Buddhist stupa construction
(C) Jain manuscript painting
(D) Vaishnava devotional arts

124. Given below are two statements regarding visual art:
Statement I: Sculptures from the historic period often served as visual texts for the illiterate masses.
Statement II: Cave paintings served exactly the same educational purpose for urban populations in CE 1200.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

125. Read the following scenario and answer the question: When a modern dancer choreographs a piece based on the changing of seasons using traditional mudras, they are invoking:
(A) Art as an industrial process.
(B) Only the divine origin theory.
(C) Art as a product of belief systems.
(D) Purely modern, non-traditional concepts.

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126. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): The Natyasastra is a comprehensive manual on performative arts.
Reason (R): It details elements of stagecraft, acting, music, and the aesthetic theory of Rasa.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

127. Applying knowledge of the Vedas to theatre, the chanting of dialogues by an actor reflects the influence of which Veda?
(A) Rigveda
(B) Samaveda
(C) Yajurveda
(D) Atharvaveda

128. The effect of viewing art purely as a divine creation (divine origin theory) is that it:
(A) Encouraged rapid secularization.
(B) Gave arts a sacred authority.
(C) Destroyed all earlier forms of folk art.
(D) Prevented the writing of any new epics.

129. Define "Visual Representations" as implied in the context of Indian cultural history.
(A) Theoretical physics models.
(B) Artifacts recording cultural evolution.
(C) Mental imaginations of humans.
(D) Modern cinematic productions.

130. Match List I with List II regarding ancient texts and their significance.
List I: (Text)
P. Rigveda
Q. Mahabharata
R. Bhagavatapurana
S. Cilappadikaram
List II: (Significance)
1. Epic detailing a great dynastic war
2. Focuses extensively on Krishna's life
3. Ancient text contributing 'speech' to drama
4. Tamil epic rich in dance descriptions
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

131. Which religious movement profoundly impacted the representative aspects of culture leading up to CE 1200?
(A) The Enlightenment
(B) The Industrial Revolution
(C) The Bhakti movement
(D) The Renaissance

132. Identify the correct statement about the evolution of art in India.
(A) It shows no continuity of styles.
(B) It actively rejected societal rituals.
(C) It was patronized by hunters only.
(D) It transitioned from caves to sculptures.

133. Identify the incorrect statement regarding Natya's divine origin theory.
(A) It attributes creation to Brahma.
(B) It claims drama is the Fifth Veda.
(C) It explicitly states that art has no connection to the divine.
(D) It synthesizes elements from the existing four Vedas.

134. Identify the correct pair connecting an epic with its content.
(A) Ramayana - The journey of Rama
(B) Cilappadikaram - The Kurukshetra war
(C) Mahabharata - The story of Kannagi
(D) Bhagavatapurana - The life of early Christians

135. Consider the following elements:
1. Cave paintings
2. Sculptures
3. Visual representations
4. Printed books
Which of these provide primary evidence for the evolution of art in pre-historic and early historic periods?
Which of the above statement(s) is/are correct?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

136. Identify the incorrect pair regarding historical artistic concepts.
(A) Divine origin - Societal ritual theory
(B) Pre-historic art - Cave paintings
(C) Historic art - Sculptures
(D) Epics - Ramayana and Mahabharata

137. Cultural history highlights the relevance of several texts to dance and theatre. Which text is NOT typically included in this specific study of artistic origins?
(A) Ramayana
(B) Mahabharata
(C) Upanishads
(D) Cilappadikaram

138. The most appropriate interpretation of "belief systems" influencing art is:
(A) Art forms were structured to express, reinforce, and communicate religious or spiritual ideas.
(B) Artists painted purely for commercial exchange.
(C) Belief systems hindered the evolution of art.
(D) Art replaced all belief systems.

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139. A researcher evaluating the historical shift in theatrical themes around the medieval period would likely note a shift towards:
(A) Abstract mathematical concepts.
(B) Purely secular political satires.
(C) Pre-historic hunting narratives.
(D) Intense devotional and Bhakti themes.

140. Consider these features of Indian cultural history:
1. Spread of the Bhakti movement.
2. Composition of Bhagavatapurana.
3. Evolution of visual arts in temples.
4. Creation of the Natyasastra.
5. Compilation of Tamil epics like Cilappadikaram.

Which of the above statement(s) reflect historic period (post-Vedic to CE 1200) cultural markers?
(A) 1, 2, 3, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

141. Given below are two statements regarding theories of art:
Statement I: The Natyasastra defines art strictly as a product of secular society.
Statement II: The sociological view considers art as evolving from human rituals and belief systems.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

142. Read the following scenario and answer the question: The detailed sculptural reliefs of Sanchi or Amaravati depict continuous narratives. This visual representation technique is most analogous to:
(A) A single, still photograph.
(B) Abstract modern minimalism.
(C) Pre-historic minimalism.
(D) Theatrical storytelling and performance (Natya).

143. Applying the concept of "relevance to dance," how does the Mahabharata function for a classical dancer today?
(A) It provides a vast repository of emotive narratives and characters for Abhinaya.
(B) It dictates the dancer's daily diet.
(C) It outlines the mathematical geometry of the stage.
(D) It forbids the use of facial expressions.

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144. What was the cause-and-effect relationship between the composition of the Puranas and the evolution of culture?
(A) Puranas popularized mythological narratives, which in turn enriched dance and theatre repertoires.
(B) Puranas caused the cessation of all dance forms.
(C) Puranas caused society to revert to pre-historic rituals.
(D) There was no relationship between them.

145. Arrange the following conceptual phases of Indian performance art chronologically:
1. Codification into classical theory (Natyasastra)
2. Integration into popular Bhakti devotional forms
3. Pre-historic and tribal ritualistic origins

(A) 3, 1, 2
(B) 1, 2, 3
(C) 3, 2, 1
(D) 2, 3, 1

146. Define "Abhinaya" within the context of Natyasastra.
(A) The art of expression or acting to convey Rasa.
(B) The architectural design of a theatre.
(C) The physical writing of a script.
(D) The tuning of musical instruments.

147. Which epic is critical for understanding the socio-cultural landscape of early South India, particularly regarding dance?
(A) Mahabharata
(B) Ramayana
(C) Cilappadikaram
(D) Harivamsa

148. Identify the correct statement about the influence of the Bhakti movement.
(A) It formalized art into strict, inaccessible elitist forms.
(B) It banned the reading of the Puranas.
(C) It relied exclusively on pre-historic cave

paintings.
(D) It used expressive arts like dance and theatre to foster direct emotional connections with the divine.

149. Identify the incorrect statement regarding the Vedas' relevance to theatre.
(A) Mythologically, they provided the building blocks for the Natyaveda.
(B) Their chanting styles influenced theatrical speech.
(C) They are completely unrelated to theatrical origins.
(D) The Natyasastra acknowledges them as foundational sources.

150. Identify the correct pair of text and thematic element.
(A) Bhagavatapurana - Pre-historic cave art
(B) Natyasastra - Divine origin of Natya
(C) Rigveda - The life of Rama
(D) Cilappadikaram - Northern sculptural techniques

151. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Art in historic periods is often viewed as a product of society.
Reason (R): Rituals, belief systems, and social structures directly dictate the themes and forms of visual and performative arts.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

152. Identify the incorrect pair regarding text and its core narrative.
(A) Bhagavatapurana - Devotion to Lord Shiva exclusively.
(B) Mahabharata - Pandavas and Kauravas
(C) Ramayana - Rama and Sita
(D) Cilappadikaram - Kannagi and Kovalan

153. Which of the following is NOT one of the ways religious movements influenced representative aspects of culture?
(A) By popularizing mythological stories.
(B) By encouraging mass participation in devotional singing and dancing.
(C) By strictly prohibiting the creation of visual sculptures.
(D) By shaping the emotional core (Rasa) of performances.

154. The most appropriate significance of cave paintings in early cultural study is that they:
(A) Serve as the earliest visual representations of prehistoric human culture and evolving art.
(B) Prove the existence of alien life.
(C) Contain the lost text of the Natyasastra.
(D) Were painted by Bhakti saints.

155. Match List I with List II regarding the elements of Natya and their source Vedas.
List I: (Element of Natya)
P. Speech
Q. Acting
R. Music
S. Rasa
List II: (Source Veda)
1. Samaveda
2. Atharvaveda
3. Rigveda
4. Yajurveda
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

156. A student displaying competency in cultural history would identify the primary difference between pre-historic and historic art as:
(A) Pre-historic art used canvas, historic art used caves.
(B) Pre-historic art is evidenced mainly by rock paintings, while historic art includes elaborate structural sculptures and codified texts.
(C) Historic art completely lacks religious themes.
(D) Pre-historic art was heavily influenced by the Bhakti movement.

157. Given below are two statements regarding the Bhagavatapurana:
Statement I: The Bhagavatapurana is a central text for the Shaiva religious movement.

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Statement II: It deeply influenced classical dance forms that depict the leelas (divine play) of Krishna.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

158. Read the following scenario and answer the question: In traditional Kerala theatre, actors undergo elaborate makeup to represent divine and demonic characters based on epics. This indicates:
(A) A purely modern aesthetic choice.
(B) A departure from all historical precedents.
(C) The influence of pre-historic cave art.
(D) The enduring relevance of major epics and belief systems to theatre characterization.

159. Applying the concept of "art as a product of society," one can deduce that changes in societal belief systems will:
(A) Inevitably lead to changes in artistic expression and themes.
(B) Have no effect on art.
(C) Cause the destruction of all previous art.
(D) Ensure art remains permanently static.

160. Consider the following about the Bhakti movement's influence on culture:
1. It democratized religious access through art.
2. It emphasized complex Vedic sacrifices over devotion.
3. It inspired rich traditions of poetry, music, and dance.
4. It made representative culture more emotionally expressive.

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 2, and 4

161. What caused the Natyaveda to be conceptualized as the "Fifth Veda"?
(A) The loss of the original four Vedas.
(B) The mythic need for a text accessible to all varnas, unlike the exclusive four Vedas.
(C) A sudden decree by a medieval king.
(D) The discovery of a new prehistoric cave.

162. Define "Natyasastra" as per its core significance in performative history.
(A) An ancient Indian treatise on the performing arts, encompassing theatre, dance, and music.
(B) A historical text documenting the wars of CE 1200.
(C) A collection of pre-historic cave paintings.
(D) A manual on trade and commerce.

163. Which text provides substantial evidence of the integration of dance and music in early Tamil society?
(A) Natyasastra
(B) Rigveda
(C) Cilappadikaram
(D) Mahabharata

164. Consider the following regarding the evolution of dance and drama:
1. Influenced by pre-historic rituals.
2. Codified by texts like the Natyasastra.
3. Enriched by narratives from the epics and puranas.
4. Propagated through the Bhakti movement.
5. Completely unrelated to visual arts.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

165. Identify the correct statement about Bhagavatapurana's content.
(A) It strictly deals with grammar.
(B) It was composed before the pre-historic period.
(C) It is a repository of mythic narratives primarily centered on Lord Vishnu and Krishna.
(D) It condemns the practice of devotion.

166. Identify the incorrect statement regarding art as a product of society.
(A) It reflects the socio-economic conditions of its time.
(B) It operates in a vacuum, independent of human interaction.
(C) It visualizes the community's rituals.
(D) It embodies the collective belief systems.

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167. Identify the correct pair of historical art domain and its specific feature.
(A) Pre-historic to CE 1200 – Exclusively Islamic architecture
(B) Divine origin – Modern sociological theory
(C) Epics – Unrelated to theatre
(D) Evolution of Art – Cave paintings and sculptures

168. Identify the incorrect pair of text and primary cultural contribution.
(A) Cilappadikaram - North Indian temple architecture
(B) Rigveda - Recitation/Speech for drama
(C) Samaveda - Music for drama
(D) Mahabharata - Dramatic narrative conflicts

169. All of the following are mentioned as factors shaping the representative aspects of culture EXCEPT:
(A) Bhakti movements
(B) Epics and Puranas
(C) European colonialism
(D) Rituals and belief systems

170. Arrange the following texts in the order they conceptually represent layers of Indian cultural history:
1. Early Vedic Samhitas
2. Major Epics (Mahabharata/Ramayana)
3. Bhagavatapurana
(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 3, 2

171. The most appropriate synthesis of early Indian cultural history indicates that culture up to CE 1200 was:
(A) Highly fragmented with no continuity.
(B) Devoid of any representative arts.
(C) Strictly defined by a single pre-historic event.
(D) A continuous evolution where ancient rituals, codified texts, epics, and religious movements deeply interlinked visual and performative arts.

172. Competency in tracing theatrical character archetypes requires studying which texts?
(A) Mathematical sutras
(B) The Vedas, Ramayana, and Mahabharata
(C) Pre-historic hunting records
(D) Colonial administrative logs

173. Given below are two statements regarding the Bhakti movement:
Statement I: The Bhakti movement placed a strong emphasis on the emotional experience (Rasa) of devotion.
Statement II: This emphasis made performative arts like dance and music essential to Bhakti practices.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

174. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Cave paintings are critical for studying the cultural history of early India.
Reason (R): They are the earliest visual representations of prehistoric societies, their environments, and rituals.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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175. Read the following scenario and answer the question: A historian finds that dance forms in a specific region predominantly enact stories of Rama. This points to the profound influence of:
(A) The Ramayana as a cultural and theatrical text
(B) The Atharvaveda
(C) Pre-historic cave art
(D) The divine origin theory solely

176. Applying the Natyasastra's structural framework, how does theatre function as a product of society?
(A) By ignoring audience reactions.
(B) By mirroring the "ways of the world" (loka-vritta) and translating societal emotions into aesthetic experiences.
(C) By remaining purely abstract and formless.
(D) By destroying traditional rituals.

177. The evolution of visual arts from pre-historic to historic periods is largely a transition from:
(A) Complex sculptures to simple cave paintings.
(B) Natural rock surfaces to structured religious architecture and iconography.
(C) Metalwork to digital art.
(D) Secular to exclusively pre-historic themes.

178. Consider the following regarding Cilappadikaram:
1. It is a major epic.
2. It details the story of Kannagi.
3. It has no relevance to dance.
4. It is a cornerstone of Tamil cultural history.
Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

179. Define "Rasa" in the context of the evolution of dance and drama.
(A) The physical stage where actors perform.
(B) The architectural blueprint of a temple.
(C) The essential emotional or aesthetic flavor elicited in the audience.
(D) A type of ancient currency.

180. Match List I with List II regarding ancient Indian cultural concepts and associations.
List I: (Concept/Text)
P. Evolution of Art
Q. Major Epics
R. Divine Origin
S. Rituals and Beliefs
List II: (Association)
1. Ramayana and Mahabharata
2. Natyasastra
3. Cave paintings and sculptures
4. Art as a product of society
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

181. Which period is marked by the extensive development of rock-cut sculptures reflecting belief systems?
(A) Pre-historic period
(B) Modern colonial period
(C) Historic period up to CE 1200
(D) Post-independence period

182. Identify the correct statement concerning the Epics and Puranas.
(A) They are devoid of any character development.
(B) They serve as rich reservoirs of content and character for traditional dance and theatre.
(C) They explicitly ban the performing arts.
(D) They focus only on economic theories.

183. Identify the incorrect statement regarding the Bhakti movement.
(A) It arose as a religious movement.
(B) It heavily influenced the representative aspects of culture.
(C) It focused on devotion often expressed through dance and music.
(D) It strictly segregated art from religion.

184. Identify the correct pair connecting a theoretical view of art with its premise.
(A) Societal product - Art stems from community rituals and beliefs
(B) Divine origin - Art evolved slowly from human agriculture
(C) Natyasastra - Art should never be performed publicly
(D) Visual representation - Art is purely oral

185. Consider the following elements of Indian cultural history:
1. Cave paintings
2. Epics and Puranas
3. Natyasastra's divine theory
4. Societal rituals
5. Bhakti movement
Which of the above contributed to the evolution of dance and drama?
(A) 2, 3, 4, and 5
(B) 1, 2, 3, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

186. Identify the incorrect pair regarding historical cultural timelines.
(A) Natyasastra - Pre-historic cave text
(B) Pre-historic - Evolution of cave art
(C) CE 1200 - The end point of the defined study period for early culture
(D) Bhakti - Religious movement influencing

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dance

187. Representative aspects of culture include all of the following domains EXCEPT:
(A) Dance
(B) Theatre
(C) Visual arts (sculptures/paintings)
(D) Stock market economics

188. The most appropriate description of how belief systems influence culture is:
(A) They restrict all forms of human expression.
(B) They provide the mythological narratives and ritualistic frameworks that shape art, dance, and drama.
(C) They ensure culture remains static over millennia.
(D) They replace visual arts with written texts entirely.

189. To demonstrate competency in analyzing pre-historic art, a student should focus on:
(A) The complex grammar of Sanskrit texts.
(B) The political treatises of medieval kings.
(C) The visual motifs and techniques used in rock shelters like Bhimbetka.
(D) The architectural plans of colonial buildings.

190. Given below are two statements regarding theories of Natya:
Statement I: The Natyasastra claims that Natyaveda was assembled by Brahma.
Statement II: The sociological perspective claims Natya evolved from human rituals.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

191. Read the following scenario and answer the question: A researcher observes that ancient sculptures often depict dancers in poses that match textual descriptions in the Natyasastra. This indicates:
(A) A strong correlation between codified texts, visual representations, and performative practices.
(B) That sculptures were created before the texts.
(C) That visual art and dance were completely independent.
(D) That pre-historic humans wrote the Natyasastra.

192. Applying the concept of the Bhakti movement to theatre, the likely outcome is:
(A) Highly formal, unfeeling, rigid performances.
(B) Performances saturated with intense devotion, emotional surrender, and accessibility.
(C) A complete ban on musical instruments.
(D) Performances restricted to the pre-historic elite.

193. What is the cause of the rich variety of character archetypes in traditional Indian drama?
(A) The strict regulations of colonial rulers.
(B) The vast and complex character rosters found in the Ramayana, Mahabharata, and Puranas.
(C) The simplicity of pre-historic cave paintings.
(D) The lack of any historical texts.

194. Define "Representative aspects of culture" in a historical context.
(A) Visual and performative arts (dance, drama, sculpture) that express societal values and beliefs.
(B) Only oral storytelling traditions.
(C) The democratic election of leaders.
(D) The creation of defensive weaponry.

195. Which epic is critical for tracing the evolution of classical arts in South India?
(A) Mahabharata
(B) Ramayana
(C) Cilappadikaram
(D) Bhagavatapurana

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196. Identify the correct statement about pre-historic cave paintings.
(A) They are completely abstract with no recognizable forms.
(B) They heavily quote the Vedas.
(C) They were produced during the Bhakti movement.
(D) They serve as crucial visual evidence of early human life and cultural evolution.

197. Given below are two statements: an Assertion (A) and a Reason (R).

Assertion (A): The Bhagavatapurana is highly relevant to traditional Indian dance.
Reason (R): Its detailed narratives of Krishna's life provided extensive emotive content for dance dramas.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

198. Identify the incorrect statement regarding the Natyasastra.
(A) It propounds a divine origin theory for dance and drama.
(B) It completely dismisses the role of societal rituals in performance.
(C) It synthesizes elements from the four Vedas.
(D) It is a foundational text for Indian aesthetics.

199. Identify the correct pair representing an ancient text and its theatrical contribution.
(A) Atharvaveda - Speech (Pathya)
(B) Rigveda - Music (Gita)
(C) Samaveda - Emotion (Rasa)
(D) Yajurveda - Acting (Abhinaya)

200. Identify the incorrect pair of an art form and its evolutionary period.
(A) Pre-historic period - Codified classical theatre
(B) Pre-historic period - Cave paintings
(C) Historic period - Rock-cut sculptures
(D) Bhakti period - Devotional dance

201. The evolution of dance and drama (Natya) is heavily attributed to all of the following socio-cultural factors EXCEPT:
(A) Divine origin theories
(B) Societal rituals
(C) Extraterrestrial intervention
(D) Belief systems

202. The most appropriate conclusion about Indian culture up to CE 1200 is that:
(A) It witnessed a dynamic evolution from ritualistic cave art to highly structured classical texts and devotional movements.
(B) It was dominated exclusively by pre-historic aesthetics.
(C) It remained unchanged despite the epics.
(D) It actively destroyed all visual representations.

203. Competency in understanding "art as a societal product" requires acknowledging that:
(A) Art is entirely disconnected from the people who make it.
(B) Art can only be produced by divine beings.
(C) Art is a purely modern phenomenon.
(D) Ceremonies, beliefs, and daily rituals organically shape the development of performative arts.

204. Given below are two statements regarding Indian epics:
Statement I: The Ramayana's narrative is purely regional and had no broader impact.
Statement II: The Mahabharata provides complex characters that are heavily utilized in pan-Indian theatre.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

205. Match List I with List II regarding historical Indian cultural concepts.
List I: (Concept)
P. Evolution of visual art
Q. Evolution of Natya
R. Major Epics
S. Religious Movements
List II: (Key Example)
1. Ramayana and Mahabharata
2. Bhakti influence on dance
3. Cave paintings and sculptures
4. Divine origin and societal rituals
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

206. Consider the following statements about the Vedas and theatre:
1. Natyaveda is an amalgamation of the four Vedas.
2. Rigveda contributed recitation.
3. Samaveda contributed music.
4. The Vedas are entirely irrelevant to classical

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Indian drama.

Which of the above statement(s) is/are correct?

(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

207. Read the following scenario and answer the question: A medieval poet composes a song about Krishna which is later adopted by classical dancers. This process exemplifies the influence of:

(A) The Bhakti movement and Bhagavatapurana on dance.
(B) Pre-historic rock art.
(C) Purely secular architectural trends.
(D) The divine origin theory of Natyasastra.

208. Applying knowledge of the cultural timeline, which period precedes the historic evolution of sculptures?

(A) The Bhakti era
(B) The Pre-historic period marked by cave paintings
(C) The compilation of the Puranas
(D) The writing of the Natyasastra

209. What was the effect of integrating belief systems into art?

(A) Art forms became powerful mediums for religious and cultural expression.
(B) Art became an exclusive domain of atheists.
(C) Visual representation was permanently banned.
(D) Cave painting became the only accepted art form.

210. Define "Rituals" in the context of the sociological evolution of art.

(A) Established, structured ceremonies reflecting community beliefs that often birthed performative expressions.
(B) Spontaneous, unstructured, and random actions.
(C) Texts written exclusively in Sanskrit.
(D) The carving of stones for weapons.

211. Which text is noted alongside the Ramayana and Mahabharata for its relevance to dance and theatre?

(A) Upanishads
(B) Arthasastra
(C) Cilappadikaram
(D) Manusmriti

212. Identify the correct statement about Natya.

(A) It consists only of silent acting.
(B) It was completely uninfluenced by the epics.
(C) It is an entirely modern concept.
(D) Its evolution is explained through both divine myth and sociological development.

213. Identify the incorrect statement regarding early cultural history.

(A) It includes the creation of cave paintings.
(B) It involves the evolution of dance and drama.
(C) It marks the beginning of the pre-historic era.
(D) It encompasses the Bhakti movement's early phases.

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214. Identify the correct pair of text and primary subject matter.

(A) Ramayana - The life of Krishna
(B) Bhagavatapurana - Narratives heavily used in devotional dance
(C) Natyasastra - Pre-historic cave mapping
(D) Cilappadikaram - Vedic fire rituals

215. Consider the following texts:

1. Rigveda
2. Mahabharata
3. Bhagavatapurana
4. Cilappadikaram
5. Natyasastra

Which of the above provided content, character, or theoretical structure to Indian theatre up to CE 1200?

(A) 1, 2, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

216. Identify the incorrect pair regarding Vedic contributions to Natyaveda.

(A) Atharvaveda - Cave painting
(B) Rigveda - Speech
(C) Samaveda - Music
(D) Yajurveda - Acting

217. Which of the following is NOT a theoretical or evolutionary basis for Natya?
(A) Divine origin according to Natyasastra
(B) Product of society
(C) Product of industrial urbanization
(D) Product of rituals and belief systems

218. The most appropriate synthesis of the epics' role in culture is that they:
(A) Formed the narrative and ethical backbone of both visual arts and performative theatre across India.
(B) Served only as bedtime stories.
(C) Replaced the Vedas completely.
(D) Prohibited the use of visual representation.

219. To show competency in the evolution of art, one must recognize that:
(A) Sculptures predated cave paintings.
(B) Visual art played no role in cultural history.
(C) Pre-historic humans were highly literate.
(D) Cave paintings provide early visual representation, which later evolved into structured sculptures in historic periods.

220. Given below are two statements regarding religious movements:
Statement I: Religious movements utilized dance to distance the masses from the divine.
Statement II: The Bhakti movement focused on personal devotion, making expressive arts highly relevant.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

221. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Cilappadikaram is an invaluable source for historians of Indian classical dance.
Reason (R): It extensively details the socio-cultural life, performing arts, and distinct dance styles of early Tamil society.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

222. Read the following scenario and answer the question: The elaborate recounting of the Kurukshetra war using stylised movements in traditional theatre directly draws upon:
(A) The Ramayana
(B) Pre-historic cave art
(C) The Bhakti movement's Krishna focus
(D) The Mahabharata

223. Applying the sociological theory of art, the evolution of drama is best seen as:
(A) A gradual development from community rituals, festivals, and shared belief systems.
(B) A sudden, divine gift.
(C) An import from post-1200 CE invasions.
(D) Unrelated to human society.

224. What was the effect of combining Vedic elements to create the Natyaveda?
(A) It made drama inaccessible to the lower varnas.
(B) It legitimized drama as a sacred art form accessible to all, combining speech, music, acting, and emotion.
(C) It angered the Bhakti saints.
(D) It resulted in the destruction of cave paintings.

225. Arrange the following sources of cultural evidence from oldest to relatively newer periods:
1. Pre-historic cave paintings
2. Vedic texts
3. Classical Epics and Puranas
(A) 1, 2, 3
(B) 2, 1, 3
(C) 1, 3, 2
(D) 3, 1, 2

226. Define "Divine origin theory" in the context of the Natyasastra.
(A) The mythological premise that Lord Brahma created the performative arts as a fifth Veda.
(B) The theory that art was created by early humans.
(C) The belief that extraterrestrials brought art to Earth.
(D) The idea that kings are gods who create art.

227. Match List I with List II regarding ancient cultural themes and details.
List I: (Theme)

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P. Pre-historic Art
Q. Epics and Puranas
R. Evolution of Natya
S. Religious Movements

List II: (Key Detail)
1. Content and character for theatre
2. Bhakti influence on culture
3. Divine and societal theories
4. Cave paintings

(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-3, R-1, S-4

228. Which Veda is credited with providing "Rasa" (aesthetic/emotional experience) to the Natyaveda?
(A) Rigveda
(B) Samaveda
(C) Yajurveda
(D) Atharvaveda

229. Identify the correct statement about visual representations.
(A) They include only modern digital art.
(B) They are completely irrelevant to cultural history.
(C) They serve as concrete evidence of art evolution from pre-historic caves to historic sculptures.
(D) They were explicitly forbidden before CE 1200.

230. Identify the incorrect statement regarding the epics.
(A) The Ramayana provides foundational character models for theatre.
(B) Cilappadikaram is a minor text with no relevance to dance.
(C) The Mahabharata offers complex dramatic content.
(D) They collectively shape the representative aspects of culture.

231. Consider the following statements about the evolution of dance and drama:
1. It has a divine origin theory according to Natyasastra.
2. It is also viewed as a product of society.
3. It was heavily influenced by rituals.
4. It relies on the epics for content.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, 3, and 4

232. Identify the correct statement about the pair of text and its tradition.
(A) Cilappadikaram - Tamil epic tradition
(B) Mahabharata - Tamil tradition
(C) Bhagavatapurana - Pre-historic text
(D) Natyasastra - European dramaturgical text

233. Identify the incorrect pair regarding elements of Natyaveda.
(A) Pathya - Speech
(B) Gita - Song
(C) Rasa - Architecture
(D) Abhinaya - Acting

234. All of the following profoundly influenced traditional Indian theatre's character and content EXCEPT:
(A) Pre-historic tool-making techniques
(B) Ramayana
(C) Mahabharata
(D) Bhagavatapurana

235. The most appropriate understanding of the Bhakti movement's cultural role is:
(A) It formalized religion, excluding the masses from art.
(B) It rejected all epics and puranas.
(C) It focused solely on creating new cave paintings.
(D) It utilized the emotive power of dance and theatre to foster a widespread, personal connection with the divine.

236. Competency in synthesizing ancient cultural history requires recognizing the interconnectedness of:
(A) Modern industrialization and pre-historic hunting.
(B) Texts, rituals, belief systems, and the resulting visual and performative arts up to CE 1200.
(C) Only the divine origin theory and cave paintings.
(D) Foreign trade and the compilation of the Vedas.

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237. Given below are two statements regarding theories of art:
Statement I: The Natyasastra claims that the art of theatre is independent of any societal influence.
Statement II: Historical evidence suggests art evolved closely with society's rituals and belief systems.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

238. Given below are two statements: an Assertion (A) and a Reason (R).
Assertion (A): Epics like the Ramayana and Mahabharata are vital to traditional Indian dance.
Reason (R): They supply the mythological narratives and character archetypes that dancers perform and interpret.
Select the correct option:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

239. Read the following scenario and answer the question: If a pre-historic cave painting depicts a group of people wearing animal masks and holding hands in a circle, this most strongly supports:
(A) The theory of art as a product of society and its early rituals.
(B) The divine origin of the Natyasastra.
(C) The narrative of the Bhagavatapurana.
(D) The highly structured classicism of historic sculptures.

240. Consider the following regarding religious movements:
1. They include the Bhakti tradition.
2. They restricted the development of classical dance.
3. They profoundly influenced the representative aspects of culture.
4. They popularized devotional themes in art.
5. They operated exclusively before the Vedic period.

Which of the above statement(s) is/are correct?
(A) 1, 3, and 4
(B) 1, 2, and 3
(C) 2, 4, and 5
(D) 1, 3, 4, and 5

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241. What binds the visual representations (sculptures) and performative arts (Natya) of the historic period together?
(A) A mutual rejection of the Vedas.
(B) A shared basis in belief systems, rituals, and epic narratives.
(C) The exclusive patronage of pre-historic tribes.
(D) A complete lack of thematic content.

242. What was the effect of early human rituals on the evolution of culture?
(A) They laid the foundational elements (like rhythm, mimicry, and communal gathering) for the evolution of dance and drama.
(B) They led to the immediate writing of the Natyasastra.
(C) They caused the extinction of cave painting.
(D) They had no discernible effect on culture.

243. Define "Evolution of Art" as seen in historical Indian culture up to CE 1200.
(A) The unchanging nature of Indian aesthetics.
(B) The rapid industrialization of painting techniques.
(C) The progression of visual and performative expressions from prehistoric caves to codified texts, elaborate sculptures, and devotional theatre.
(D) The shift from Tamil to strictly Sanskrit literature.

244. Which text specifically illustrates the content, character, and relevance of the Vaishnava tradition to dance and theatre?
(A) Cilappadikaram
(B) Arthasastra
(C) Rigveda
(D) Bhagavatapurana

245. Identify the correct statement about representative aspects of culture.
(A) They only encompass political history.
(B) They are devoid of any religious influence.
(C) They include the evolution of cave paintings,

sculptures, dance, and drama.
(D) They were non-existent before CE 1200.

246. Identify the incorrect statement regarding the divine origin theory.
(A) It is detailed in the Natyasastra.
(B) It asserts that drama was created for the exclusive use of the gods.
(C) It states Brahma took elements from the four Vedas.
(D) It considers Natyaveda as the fifth Veda.

247. Identify the correct pair of a theatrical element and its defining characteristic.
(A) Divine origin - The belief that art evolved from cave paintings
(B) Bhakti - Rejection of emotion in art
(C) Natyasastra - Pre-historic sculptural manual
(D) Rituals - Structured societal practices influencing art

248. Identify the incorrect pair linking an epic with its general nature.
(A) Bhagavatapurana - Epic exclusively about early agriculture
(B) Ramayana - Epic of Rama's journey
(C) Mahabharata - Epic of the great Bharata war
(D) Cilappadikaram - Tamil epic featuring Kannagi

249. The evolution of dance and drama (Natya) is heavily attributed to all of the following socio-cultural factors EXCEPT:
(A) Traditional religious belief systems
(B) Established community social rituals
(C) Modern cinematic techniques
(D) Ancient divine origin mythos

250. The most appropriate overarching theme of early Indian cultural study is:
(A) The rich, interconnected evolution of Indian visual and performative arts rooted in texts, rituals, and religious movements up to CE 1200.
(B) The strict political history of India up to CE 1200.
(C) A detailed study of post-colonial artistic movements.
(D) The economic impact of prehistoric cave paintings on modern societies.

Direction : Please read the following source carefully.

Scholars analyzing the cultural history of India from the pre-historic period up to CE 1200 frequently focus on the earliest visual representations to understand cultural evolution. A prominent archaeological case study investigates early cave paintings to trace the genesis of artistic expression. In this scenario, researchers observe how pre-historic cave paintings serve as fundamental evidence of early human cognitive and cultural development. These visual representations primarily capture the immediate environment, survival activities, and foundational social interactions of early inhabitants. As the timeline progresses from the pre-historic era into historic periods, the function and complexity of these visual representations gradually transform. The early cave art transitions from rudimentary depictions of daily survival to more complex visual narratives reflecting evolving societal norms. By systematically categorizing these visual representations across different chronological strata, researchers can map the broader cultural trajectory of India. The evidence embedded within these cave paintings demonstrates that art in this early phase was not merely aesthetic but a direct reflection of the lived experiences and primary environmental engagements of the people. This continuous evolution of art, as evidenced in these early visual forms, provides an essential baseline for understanding the subsequent, more elaborate cultural developments that emerged during the historic periods leading up to CE 1200.

Based on the above source, attempt the following five questions.

251. According to the source, what do pre-historic cave paintings primarily capture?
(A) Advanced philosophical theories and systems
(B) Environment and survival activities
(C) Complex economic trading and resource systems
(D) Intricate political and administrative hierarchies

252. How does the function of visual representations change as the timeline progresses into historic periods?
(A) They evolve into complex narratives of

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societal norms
(B) They revert to rudimentary survival and environment depictions
(C) They completely abandon artistic expression for secularism
(D) They become purely abstract and devoid of any narrative meaning

253. Why do researchers categorize these visual representations across different chronological strata?
(A) To prove that pre-historic humans lacked cognitive skills
(B) To establish the exact dates of environmental disasters
(C) To map the broader cultural trajectory of India
(D) To isolate art from lived experiences

254. What does the evidence embedded within the early cave paintings demonstrate about art in this phase?
(A) It was exclusively aesthetic and purely artistic in nature
(B) It was heavily influenced by subsequent later historic periods
(C) It was completely detached from early communal social interactions
(D) It reflected lived experiences and environmental engagements

255. The continuous evolution of early visual forms provides a baseline for understanding what?
(A) The decline of visual arts before the era of CE 1200
(B) The eradication of early human cognitive and social abilities
(C) Subsequent cultural developments during historic periods
(D) The separation of survival activities from artistic endeavors

Direction : Please read the following source carefully.

In tracing the cultures of India from pre-historic times to CE 1200, the evolution of art is critically evidenced through the development of sculptures. An academic study evaluating the transition from early historic to later historic periods up to CE 1200 highlights how sculptures became central visual representations of cultural shifts. Initially, sculptural art in the historic period functioned as rudimentary markers of localized belief systems, but it progressively evolved into highly sophisticated visual representations reflecting complex cultural paradigms. Researchers examining these historic sculptures note that their structural and thematic evolution closely mirrors the changing dynamics of Indian society up to CE 1200. The case analysis reveals that the transition in sculptural forms captures a shift towards more codified cultural and artistic norms. These visual representations provide tangible evidence of how historic communities began to materialize their abstract cultural philosophies into enduring stone and metal forms. By studying the stylistic progression of these sculptures, cultural historians can decode the underlying cultural framework of the era. The continuous evolution of these sculpted visual representations thus serves as a primary source for reconstructing the cultural history of India, demonstrating how artistic evolution is inextricably linked to the broader chronological developments in historic Indian society up to CE 1200.

Based on the above source, attempt the following five questions.

256. According to the study, how did sculptural art function initially in the historic period?
(A) As complex visual narratives of abstract philosophies
(B) As rudimentary markers of localized belief systems
(C) As exact replicas of pre-historic cave paintings
(D) As exclusively secular forms of entertainment

257. What does the structural and thematic evolution of historic sculptures closely mirror?
(A) The decline of artistic codification in later periods
(B) The stagnation of cultural philosophies in the historic era
(C) The immediate environment and survival activities of pre-historic times
(D) The changing dynamics of Indian society up to CE 1200

258. The transition in sculptural forms captures a shift towards which of the following?

NODIA

(A) Codified cultural and artistic norms
(B) Less codified artistic styles
(C) Purely abstract and formless art
(D) The total abandonment of ancient metal forms

259. How do historic communities utilize sculptures according to the case analysis?
(A) To erase the evidence of localized belief systems
(B) To replace visual representations with oral traditions
(C) To turn abstract philosophies into stone and metal forms
(D) To reject the broader chronological developments of society

260. What can cultural historians decode by studying the stylistic progression of these sculptures?
(A) The underlying cultural framework of the era
(B) The agricultural cycles of pre-historic communities
(C) The exact phonetic structures of ancient languages
(D) The irrelevance of artistic evolution to societal changes

Direction : Please read the following source carefully.

The evolution of dance and drama, collectively referred to as Natya, constitutes a critical domain in the cultural history of India. One major academic paradigm for understanding this evolution relies on the divine origin theory as articulated in the Natyasastra. In an analytical case study of this classical framework, researchers investigate how the Natyasastra positions Natya not as a mundane human invention but as a sacred creation with divine origins. According to this theoretical model, the formulation of dance and drama was orchestrated through divine intervention, designed to serve a higher spiritual and didactic purpose. The study illustrates that the divine origin theory provided Natya with a supreme authoritative status, elevating it above mere entertainment. By attributing the creation of dance and drama to a divine source, the Natyasastra established a rigid, sanctified framework that governed the rules, aesthetics, and performance practices of Natya. This conceptualization mandated that practitioners approach theatre and dance with profound reverence, adhering to divinely sanctioned artistic codes. Consequently, the divine origin theory fundamentally shaped the evolution of dance and drama by embedding a deep sense of sacred duty and spiritual significance into the very structure of performative arts in India's cultural history.

Based on the above source, attempt the following five questions.

261. How does the divine origin theory, as articulated in the Natyasastra, position Natya?
(A) As a mundane human invention
(B) As a strictly economic enterprise
(C) As an informal and unstructured societal byproduct
(D) Sacred creation with divine origins

262. According to the theoretical model discussed, what was the purpose of the divine intervention in formulating dance and drama?
(A) To provide mere entertainment for the masses
(B) To serve a higher spiritual and didactic purpose
(C) To replace existing communal agricultural rituals
(D) To create a purely aesthetic art form devoid of rules

263. What impact did the divine origin theory have on the status of Natya?
(A) It reduced Natya to localized performative expressions
(B) It equated Natya with rudimentary survival activities
(C) Elevated its status above mere entertainment
(D) It removed all rigid frameworks governing performance practices

264. What did the sanctified framework established by the Natyasastra govern?
(A) The economic transactions of theatrical performances
(B) The architectural designs of pre-historic caves
(C) The specific content of the major Indian epics
(D) Performance rules, aesthetics, and practices

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265. How were practitioners mandated to approach theatre and dance under this conceptualization?
(A) Adherence to divinely sanctioned artistic codes
(B) With a focus on informal communal gatherings
(C) By prioritizing spontaneous, unstructured movements
(D) By abandoning all historical performance practices

Direction : Please read the following source carefully.

While some frameworks attribute the evolution of dance and drama (Natya) to divine creation, an alternative academic perspective examines this art as a direct product of society, its rituals, and its belief systems. A sociological case analysis of early Indian performative arts demonstrates that the evolution of dance and drama was fundamentally driven by the practical, ritualistic needs of early communities. In this context, researchers observe that before dance and drama became codified artistic disciplines, they functioned as integral components of communal rituals and localized belief systems. The performative expressions were initially localized responses to the social environment, utilized during agricultural cycles, communal gatherings, and early ritualistic practices. As society grew more complex, these ritualistic movements and dramatic enactments gradually evolved into structured forms of Natya. The study highlights that the aesthetic and narrative elements of dance and drama were entirely shaped by the shifting belief systems and social structures of the time. Therefore, viewing art as a product of society provides a critical lens for understanding how the foundational rituals of early communities transformed into formal performative traditions, proving that the evolution of Natya was deeply rooted in the continuous socio-cultural developments of India.

Based on the above source, attempt the following five questions.

266. What does the alternative academic perspective examine dance and drama as?
(A) A strictly divine creation with no societal input
(B) Product of society, rituals, and beliefs
(C) An art form imported from external cultures
(D) A modern invention detached from history

267. According to the sociological case analysis, what fundamentally driven the evolution of dance and drama?
(A) The authoritative mandates of the Natyasastra codes
(B) Practical ritualistic needs of communities
(C) The desire to create purely secular entertainment forms
(D) The need to replicate historic stone sculpture styles

NODIA

268. Before becoming codified artistic disciplines, how did dance and drama function?
(A) Components of communal rituals and beliefs
(B) Isolated aesthetic experiments by individual artists
(C) Formal performances exclusively for elite audiences
(D) Written texts meant only for private silent reading

269. When were these early performative expressions initially utilized?
(A) Exclusively during the historic period up to CE 1200
(B) Only after the formulation of formal theatrical arts
(C) During agricultural cycles and ritual practices
(D) Solely for the public dissemination of the major epics

270. What shaped the aesthetic and narrative elements of dance and drama according to this study?
(A) Divine interventions recorded in ancient Vedic texts
(B) The rigid codes of purely aesthetic artistic frameworks
(C) Exclusive demands of early oral recitation and chants
(D) Shifting belief systems and social structures

Direction : Please read the following source carefully.

The foundational texts of Indian cultural history, specifically the Vedas, hold profound relevance to the conceptualization and development

of dance and theatre. An academic review analyzing the content and character of the Vedas reveals their indirect yet highly significant impact on performative arts. In a textual case study, researchers examine how the structural elements found within the Vedas—such as rhythmic recitation, early dialogue forms, and structured ceremonial actions—served as the rudimentary building blocks for later theatrical traditions. The study highlights that the specific content of the Vedas, encompassing elaborate ritualistic instructions and performative utterances, provided a foundational framework that later influenced the evolution of dance and drama. The character of the Vedic rituals required a synchronized integration of speech, bodily movement, and auditory elements, which naturally aligned with the core requirements of theatre. By scrutinizing these early textual sources, scholars determine that the relevance of the Vedas to dance and theatre lies in their establishment of performative discipline and structured expression. Consequently, the content and character of the Vedas not only shaped early religious practices but also laid a critical conceptual groundwork that deeply influenced the subsequent evolution of formal dance and theatrical arts in India.

Based on the above source, attempt the following five questions.

271. How does the academic review characterize the impact of the Vedas on performative arts?
(A) As a direct and exclusively secular influence
(B) As having no relevance to the development of theatre
(C) As an indirect yet highly significant impact
(D) As solely dictating the physical movements of dance

272. Which structural elements found within the Vedas served as rudimentary building blocks for later theatrical traditions?
(A) Abstract philosophical debates and legal codes
(B) Recitation, dialogue, and ceremonial actions
(C) Visual representations of cave paintings and sculptures
(D) Detailed choreographic scripts and stage dimensions

273. What did the specific content of the Vedas provide for the evolution of dance and drama?
(A) A complete repudiation of structured ceremonial actions
(B) A narrative exclusively focused on divine play and devotion
(C) A rigid set of rules separating speech from bodily movement
(D) Framework of ritual instructions and utterances

274. Why did the character of the Vedic rituals naturally align with the core requirements of theatre?
(A) Integration of speech, movement, and sound
(B) Because they were designed purely as silent meditative practices
(C) Because they rejected the use of early dialogue forms
(D) Because they focused solely on individualized performances

275. According to scholars, where does the relevance of the Vedas to dance and theatre primarily lie?
(A) In their detailed descriptions of historical dance costumes
(B) In their role as the exclusive source of the divine origin theory
(C) Establishment of performative and structured discipline
(D) In their explicit rejection of early ritualistic practices

Direction : Please read the following source carefully.

The major epics, the Ramayana and the Mahabharata, play an indispensable role in shaping the evolution of dance and theatre in the cultural history of India. An analytical study of these major epics focuses on their specific content and character to understand their direct relevance to performative arts. Researchers observing the structure of the Ramayana and the Mahabharata note that their expansive narrative arcs, dramatic conflicts, and deeply developed character profiles provide an inexhaustible reservoir of material for dance and theatre. The case analysis illustrates that the content of these epics, filled with complex ethical dilemmas and emotional extremes, perfectly suited the dramatic requirements

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of theatrical performance. Furthermore, the inherent character of these texts, designed for oral recitation and public dissemination, naturally lent itself to visual and physical translation on stage. By utilizing the episodes from the Ramayana and the Mahabharata, early dramatists and dancers could communicate profound cultural and moral frameworks to the audience. Thus, the relevance of these major epics to dance and theatre is absolute; their dramatic content and performative character formed the central narrative backbone that sustained and evolved the traditions of Indian dance and theatrical expression.

Based on the above source, attempt the following five questions.

276. What role do the Ramayana and the Mahabharata play in the cultural history of India according to the passage?
(A) Indispensable role in shaping dance and theatre
(B) They serve as the earliest examples of pre-historic cave art
(C) They provide a purely sociological analysis of early communities
(D) They function solely as rigid architectural blueprints

277. What specific features of the major epics provide an inexhaustible reservoir of material for dance and theatre?
(A) Their brief narratives and lack of dramatic conflict
(B) Their exclusive focus on rhythmic recitation without narrative
(C) Their detailed instructions on agricultural cycles
(D) Narrative arcs, conflicts, and character profiles

278. Why was the content of these epics perfectly suited for the dramatic requirements of theatrical performance?
(A) Because it avoided any form of dramatic conflict
(B) Filled with ethical dilemmas and emotional extremes
(C) Because it focused only on the activities of daily survival
(D) Because it provided a non-narrative performative discipline

279. What inherent character of these texts naturally lent itself to visual and physical translation on stage?
(A) They were designed exclusively for silent reading
(B) They were created strictly as private meditative journals
(C) Designed for oral recitation and dissemination
(D) They were formulated purely as abstract visual representations

NODIA

280. What could early dramatists communicate to the audience by utilizing episodes from the Ramayana and the Mahabharata?
(A) The exact methods of pre-historic survival
(B) The structural dimensions of historic stone sculptures
(C) The phonetic rules of the Vedas
(D) Profound cultural and moral frameworks

Direction : Please read the following source carefully.

Within the study of major epics and their relevance to dance and theatre, the Cilappadikaram occupies a distinct and critical position in India's cultural history. An academic investigation into the content and character of the Cilappadikaram reveals its direct and extensive engagement with the performative arts. In this case study, researchers analyze how the epic serves not merely as a literary narrative but as a detailed documentary source for the contemporary state of dance and drama. The text explicitly describes various dance forms, theatrical conventions, and the rigorous training of performers, thereby highlighting its profound relevance to the evolution of these arts. The content of the Cilappadikaram provides a systematic categorization of different styles of movement and musical integration, reflecting a highly evolved artistic society. Furthermore, the character of the epic intertwines the protagonist's journey directly with the practice and public reception of performative arts. By studying the Cilappadikaram, scholars extract vital evidence regarding how dance and theatre were structured, taught, and patronized. Consequently, this major epic is fundamental to understanding the early codification and social integration of dance and theatre, proving its critical relevance as a primary source for performance history.

Based on the above source, attempt the following five questions.

281. How does the Cilappadikaram serve researchers in the study of dance and drama?
(A) Documentary source for dance and drama
(B) Primarily as an abstract philosophical treatise
(C) As a purely fictional narrative with no historical relevance
(D) As a manual for pre-historic cave painting

282. What does the text of the Cilappadikaram explicitly describe regarding the performative arts?
(A) Only the architectural design of ancient theatres
(B) Dance forms, conventions, and performer training
(C) The divine origin theory as found in the Natyasastra
(D) The localized agricultural rituals of early communities

283. What does the systematic categorization of movement styles and musical integration in the epic reflect?
(A) A rudimentary and uncodified society
(B) A highly evolved artistic society
(C) A society completely devoid of performative arts
(D) A total decline in cultural expressions

284. How does the character of the epic engage with the performative arts?
(A) Intertwining the story with artistic practice
(B) By separating the narrative completely from any artistic practice
(C) By criticizing the existence of dance and theatre in society
(D) By focusing exclusively on silent meditative practices

285. Based on the passage, the Cilappadikaram is considered fundamental to understanding which aspect of dance and theatre?
(A) Their eventual replacement by visual sculptures
(B) Their origins in pre-historic cave paintings
(C) Their early codification and social integration
(D) Their complete detachment from cultural history

Direction : Please read the following source carefully.

The Bhagavatapurana stands as a monumental text among the puranas, significantly influencing the trajectory of dance and theatre in India. An academic evaluation of the Bhagavatapurana focuses on how its specific content and character shaped performative traditions. In a cultural case analysis, scholars examine the text's rich narrative descriptions of divine play, emotive devotion, and rhythmic expressions, which provided a new thematic vocabulary for dance and theatre. The study notes that the content of the Bhagavatapurana, heavily centered on emotional surrender and divine interactions, demanded a shift in theatrical performance towards deeper emotional expression and localized performative styles. The character of this purana, characterized by its lyrical and emotive intensity, made it exceptionally relevant to the development of expressive dance forms. Performers increasingly drew upon the Bhagavatapurana to choreograph dramatic sequences that visually represented its intense narrative episodes. By integrating the thematic elements of this purana, dance and theatre evolved from rigid classical structures into more emotionally accessible and expressive visual arts. Therefore, the relevance of the Bhagavatapurana to dance and theatre lies in its foundational role in injecting profound emotional depth and narrative vitality into the performative traditions of Indian culture.

Based on the above source, attempt the following five questions.

286. The Bhagavatapurana provided a new thematic vocabulary for dance and theatre based on its descriptions of what?
(A) Pre-historic survival activities and environmental engagements
(B) Complex ethical dilemmas of the major epics
(C) The authoritative mandates of the divine origin theory
(D) Divine play, emotive devotion, and rhythmic expressions

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287. What shift in theatrical performance was demanded by the content of the Bhagavatapurana?
(A) A shift towards rigid, emotionless classical structures
(B) A shift away from narrative episodes to abstract movements
(C) Shift to emotional and localized expression
(D) A shift back to rudimentary agricultural rituals

288. Which characteristic of the Bhagavatapurana made it exceptionally relevant to expressive dance forms?
(A) Its focus on strict, unyielding architectural codes
(B) Its lyrical and emotive intensity
(C) Its lack of any emotional or narrative depth
(D) Its exclusive reliance on synchronized speech without movement

289. How did dance and theatre evolve by integrating the thematic elements of the Bhagavatapurana?
(A) They devolved into unstructured, chaotic rituals
(B) They became exclusively confined to elite, classical environments
(C) They ceased to function as visual arts altogether
(D) Evolved into accessible and expressive visual arts

290. The foundational role of the Bhagavatapurana in Indian culture lies in injecting what into performative traditions?
(A) Emotional depth and narrative vitality
(B) Strict orthodox practices and rigid codes
(C) Purely secular and non-religious narratives
(D) Structural elements of historic stone sculptures

Direction : Please read the following source carefully.

The emergence of the Bhakti movement generated a transformative influence on various representative aspects of culture, with a highly specific focus on the evolution of dance and theatre. A historical case study analyzing this period demonstrates how the Bhakti movement restructured the cultural landscape by prioritizing emotional devotion over rigid orthodox practices. Researchers observe that this shift had a profound impact on dance and theatre, as performative arts became primary mediums for expressing this new wave of devotional fervor. The study highlights that the Bhakti movement influenced dance by encouraging forms that were deeply expressive, community-oriented, and accessible, rather than exclusively confined to elite or strictly classical environments. Theatre also underwent a significant transformation, evolving to dramatize the narratives of the Bhakti movement and facilitating a direct emotional connection between the performers and the audience. Through this devotional paradigm, various representative aspects of culture were democratized and revitalized. The influence of the Bhakti movement on dance and theatre ultimately redefined their purpose, transitioning them into dynamic cultural vehicles dedicated to the public expression of devotion and the widespread dissemination of new religious philosophies throughout the society.

Based on the above source, attempt the following five questions.

291. According to the historical case study, what did the Bhakti movement prioritize?
(A) Rigid orthodox practices
(B) Classical frameworks exclusively for the elite
(C) Emotional devotion
(D) The strict preservation of ancient rituals

292. How did the Bhakti movement impact dance and theatre?
(A) Primary mediums for expressing devotional fervor
(B) Performative arts were completely separated from religious expression
(C) Dance and theatre were confined solely to private meditative practices
(D) The movement demanded a return to the rigid rules of the Natyasastra

293. What type of dance forms did the Bhakti movement encourage?
(A) Forms that were rigidly structured and devoid of emotion
(B) Forms exclusively confined to strictly classical environments
(C) Forms that rejected any narrative or thematic elements
(D) Expressive and community-oriented forms

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294. How did theatre transform under the influence of the Bhakti movement?
(A) It evolved to prevent any direct connection between performers and the audience
(B) It evolved to dramatize the narratives of the movement, facilitating a direct emotional connection
(C) It reverted to early, unstructured communal gatherings without a narrative
(D) It focused solely on the visual representation of complex ethical dilemmas without emotion

295. What was the ultimate effect of the Bhakti movement on the purpose of dance and theatre?
(A) It reduced them to mere localized responses to agricultural cycles
(B) It established them as supreme authoritative bodies above society
(C) Transitioned them into vehicles for devotion
(D) It rendered them obsolete in the widespread dissemination of religious philosophies

Direction : Please read the following source carefully.

Throughout the cultural history of India up to CE 1200, various religious movements have systematically exerted a deep influence on different representative aspects of culture, particularly shaping dance and theatre. An academic investigation of the period up to CE 1200 illustrates how emerging religious movements utilized performative arts as central mechanisms for cultural expression and propagation. In this scenario, scholars analyze how the shifting dogmas of various religious movements directly correlated with changes in the aesthetic and structural elements of dance and theatre. Whenever a new religious movement gained prominence, it invariably adapted existing theatrical traditions to reflect its specific rituals, narratives, and philosophical tenets. This continuous interaction meant that dance and theatre were never static; they were highly responsive to the ideological shifts brought about by these various religious movements. The study confirms that the influence of these movements on representative aspects of culture transformed dance and theatre into evolving repositories of religious history. By analyzing the performative arts from pre-historic times up to CE 1200, researchers can precisely map the profound and continuous influence that various religious movements had on dictating the thematic and structural evolution of Indian cultural performances.

Based on the above source, attempt the following five questions.

296. Throughout the cultural history of India up to CE 1200, what role did performative arts play for emerging religious movements?
(A) They were strictly prohibited by religious leaders
(B) They were preserved purely as historical artifacts without active use
(C) They were isolated from the shifting dogmas of society
(D) Central mechanisms for expression and propagation

297. What directly correlated with changes in the aesthetic and structural elements of dance and theatre?
(A) The shifting dogmas of various religious movements
(B) The exact dimensions of pre-historic cave paintings
(C) The cessation of all artistic evolution in historic periods
(D) The rejection of oral recitation by historic communities

298. How did a new religious movement typically interact with existing theatrical traditions?
(A) It destroyed them to establish completely unrelated art forms
(B) Adapted them to reflect rituals and philosophies
(C) It ignored them entirely, focusing solely on written texts
(D) It froze them in a static form to prevent any further evolution

299. Why were dance and theatre never static during the period up to CE 1200?
(A) Because they were locked into the rigid rules of cave paintings
(B) Responsive to shifts from religious movements
(C) Because performative arts were incapable of aesthetic evolution
(D) Because they were entirely disconnected from the cultural landscape

300. By analyzing performative arts from pre-historic times up to CE 1200, researchers can map the continuous influence of religious movements on what?

(A) Thematic and structural evolution of performances

(B) The purely economic transactions of historic communities

(C) The physical excavation techniques of early archaeologists

(D) The linguistic origins of the major epics

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ANSWERS

1. (C) CE 1200
Historical analysis identifies the period up to the twelfth century as the culmination of the ancient cultural phase. This era represents the peak of classical Sanskrit literature, temple architecture, and the finalization of major Puranic texts. Subsequent periods introduced distinct influences, marking this date as the transition point between the ancient and medieval cultural landscapes.

2. (C) A is true but R is false.
Cave paintings serve as primary evidence for prehistoric artistic evolution, illustrating early human environments and ritualistic behaviors. These visual artifacts provide insights into the aesthetic sensibilities of early communities. However, these societies lacked written languages or records. Therefore, while the art exists as evidence, there are no contemporaneous texts describing their specific aesthetic theories or practices.

3. (C) It attributes the Natyaveda's creation to Lord Brahma.
The divine origin theory posits that theatre was created by celestial beings rather than human invention. According to traditional texts, Lord Brahma formulated the Natyaveda at the request of other gods to provide moral and spiritual education. This mythic foundation elevates the performing arts to a sacred status, connecting human theatrical performance with ancient Vedic traditions.

4. (D) Cave paintings depicted abstract modern art concepts.
Artistic evolution in early India was deeply rooted in societal rituals and religious beliefs. Sculptures and paintings served as concrete visual representations of these communal values. While prehistoric art was sophisticated, it reflected the immediate environment and rituals of ancient people rather than modern abstract movements. Historical art focused on portraying mythological narratives and structured symbolic iconography.

5. (C) Yajurveda - Abhinaya (Acting)
The Natyaveda is described as a synthesis of the four primary Vedas. The Rigveda contributed speech, while the Samaveda provided musical components. Acting and expressive gestures, known as abhinaya, were derived from the Yajurveda. Finally, the Atharvaveda contributed the concept of rasa, which represents the aesthetic flavor or emotional resonance experienced by the audience during performance.

6. (B) Bhagavatapurana - Pre-historic art
Ancient texts are categorized based on their primary cultural contributions. The Natyasastra is the foundational treatise on dramaturgy, and the Cilappadikaram is a vital Tamil epic. While the Bhagavatapurana is a major religious text, it belongs to the historic Puranic tradition and focuses on devotional narratives. It is not a source for prehistoric art, which is evidenced through archaeology.

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7. (A) P-2, Q-4, R-3, S-1
Cultural concepts are mapped to specific historical sources or traditions. The Natyasastra is the primary text for the divine origin theory of drama. The Cilappadikaram represents the rich Tamil literary and performing arts tradition. Prehistoric art is fundamentally associated with ancient cave paintings, while the Bhakti movement is characterized by the popularization of emotional, devotional dance.

8. (A) Standardized coinage
Understanding the connection between literature and theatre requires examining narrative sources. The Ramayana and Mahabharata are primary epics that provided characters and plots for dramatic performances. The Bhagavatapurana offered devotional stories central to many dance traditions. Conversely, standardized coinage is an economic artifact. While historically significant, it does not serve as a narrative source for theatrical development.

9. (C) Art reflects collective beliefs and ritualistic practices.
Art serves as a mirror of the society that produces it, evolving from shared experiences and spiritual requirements. In ancient India, artistic expressions like dance and sculpture were inseparable from communal rituals and religious belief systems. These forms provided a visual and performative medium through which societies expressed their values, history, and collective identity to the community.

10. (A) Belief systems and ceremonial practices
Early theatrical forms are frequently rooted in religious and social ceremonies. A scholar investigating these origins must examine the rituals and belief systems of ancient communities to understand how performance evolved. These ceremonial practices provided the rhythmic, narrative, and symbolic foundations for drama. Understanding these spiritual frameworks reveals the organic development of theatre within its original societal context.

11. (A) Both Statement I and Statement II are true.
The origins of Indian theatre are explained through multiple perspectives. The Natyasastra provides a mythological explanation, claiming theatre was a divine gift from Lord Brahma. Simultaneously, historical and sociological analyses suggest that drama evolved from human ritualistic practices and communal storytelling. Both views contribute to a comprehensive understanding of how performance became a central aspect of Indian culture.

12. (A) 1, 2, and 4
The Bhagavatapurana is a major Puranic text that played a central role in the Bhakti movement. It focuses on the life and stories of Krishna, which became the foundation for numerous classical and folk dance-dramas. Far from lacking references to dance, the text provides rich narrative material that is still enacted in various traditional Indian theatre forms today.

13. (C) Art as a product of society and rituals
Performances linked to agricultural cycles or local deities demonstrate how art emerges from the daily needs and spiritual life of a community. Such harvest dances are quintessential examples of art as a product of society and rituals. They show how communal activities and shared beliefs are transformed into structured performances, serving both social cohesion and religious expression.

14. (D) A shift towards institutionalized religious art.
The progression from prehistoric rock art to elaborate temple carvings reflects the increasing complexity and institutionalization of society. While cave paintings were often linked to early tribal rituals, temple sculptures were part of a codified, organized religious system. This transition indicates the development of formal artistic canons and the integration of art into the structural foundations of organized religion.

15. (A) It democratized culture through devotional dance.
The Bhakti movement fundamentally altered the cultural landscape by making spiritual expression accessible to the general population. By emphasizing personal devotion over rigid rituals, it encouraged the use of regional languages and expressive arts like dance and music. This shift allowed artistic traditions to flourish among the masses, effectively democratizing culture and creating new forms of devotional performance.

16. (B) Brahma used elements from the four Vedas.
The divine origin theory explains that drama was created as a fifth Veda by Lord Brahma. To make this new form effective, he extracted speech from the Rigveda, song from the Samaveda, acting from the Yajurveda, and emotional sentiment from the Atharvaveda. This mythical process gave theatre a sacred foundation, aligning it with the highest spiritual traditions.

17. (A) 1, 2, 4, and 5
Early Indian culture is characterized by diverse artistic developments. Prehistoric cave paintings and historical sculptures provide visual evidence of this evolution. Major epics like the Mahabharata and the Tamil text Cilappadikaram are essential for understanding the narrative and technical aspects of performance. Contrary to some assumptions, rituals were actually fundamental drivers of societal art forms throughout ancient history.

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18. (A) Cave paintings
In the absence of written records, cave paintings serve as the primary visual source for studying prehistoric Indian culture. These rock art sites depict hunting scenes, communal dances, and daily activities of early humans. They represent the first stage of artistic evolution, documenting the visual language and environmental interactions of prehistoric societies long before the development of structured monuments.

19. (C) It references early Tamil music and dance.
The Cilappadikaram is a foundational epic in the Tamil literary tradition. It provides extensive details regarding the musical systems, instruments, and dance forms of early South Indian society. Through its narrative, the text documents the professional training of dancers and the social status of performing arts, making it an indispensable resource for understanding regional cultural history in ancient India.

20. (D) The Atharvaveda contributed ritual sacrifice.
The creation of the Natyaveda is mythically linked to the four original Vedas. Each Veda provided a specific performance element: the Rigveda gave dialogue, the Samaveda gave music, and the Yajurveda gave acting. The Atharvaveda is credited with providing rasa, or the aesthetic and emotional experience. Ritual sacrifice is not listed as a component extracted for the creation of drama.

21. (C) Ramayana - Epic narrative for theatre
Historical Indian art and theatre are deeply intertwined with epic literature. The Ramayana serves as a primary source of narrative content, providing stories and characters that have been adapted into various classical and folk theatre traditions for centuries. While other texts have different focuses, the epics are specifically valued for their enduring impact on the storytelling traditions of performance.

22. (A) 1, 2, 3, 4
The chronological timeline of Indian culture begins with prehistoric cave art, followed by the composition of the Vedic hymns. The classical period saw the emergence of significant literary works like the Tamil epic Cilappadikaram. Finally, the early medieval period experienced the height of the Bhakti movement. This sequence illustrates the progression from basic visual expression to complex literature and religious movements.

23. (D) Extraterrestrial contact
Societal art is driven by factors that reflect human experience and community structure. Religious belief systems, established rituals, and communal gatherings are the primary catalysts for artistic expression. These elements provide the purpose, themes, and audiences for art. Conversely, theories involving extraterrestrial contact are not part of the historical or sociological framework used to analyze the evolution of Indian art.

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24. (A) It influenced devotional dance traditions.
The Bhagavatapurana is a crucial text in cultural history because of its profound impact on the performing arts. Its detailed descriptions of the lives of deities, particularly Krishna, provided the thematic core for many classical dance forms. By offering rich emotive narratives, the text facilitated the growth of devotional theatre and music, shaping the representative aspects of medieval culture.

25. (C) Devotional dance and theatre evolution.
Religious movements frequently use the arts to communicate their ideologies. To assess their impact on culture, researchers must look at how performative traditions like dance and theatre changed. These movements often introduced new themes, emotional depths, and accessible formats for worship. Evaluating the evolution of these representative arts reveals how religious shifts transformed the ways societies expressed their spirituality.

26. (C) Statement I is true but Statement II is false.
The great Indian epics provided a nearly inexhaustible supply of narrative material for classical performing arts. Actors and dancers used these stories to explore complex human emotions and moral dilemmas. Far from having no impact on folk traditions, these epics were frequently adapted into regional theatre forms, becoming the foundation for local storytelling across the diverse linguistic regions of India.

27. (A) Both A and R are true and R is the correct explanation of A.
The Bhakti movement revolutionized traditional dance by shifting the focus toward personal, emotional devotion. Saints and practitioners found that music and movement were powerful tools for expressing spiritual longing and connecting with the divine. This religious intent transformed the structure and purpose of existing art forms, making them more expressive and accessible to people from all social backgrounds.

28. (B) Bhagavatapurana
Narrative dance pieces depicting the specific miracles and legends of Lord Krishna, such as the lifting of the Govardhana hill, are directly based on the Bhagavatapurana. This text is the primary source for the Krishna-leelas that define much of the classical dance repertoire. Its stories provided the necessary dramatic details and emotional contexts that performers use to bring these myths to life.

29. (C) Atharvaveda
According to the theory of the Natyaveda, the essential aesthetic experience known as rasa was derived from the Atharvaveda. While other Vedas provided the physical and auditory components of theatre like speech, music, and acting, the Atharvaveda contributed the psychological and emotional core. This element allows the audience to feel the specific "flavor" or sentiment intended by the dramatic performance.

30. (D) Rituals were embedded in sculptural and dramatic arts.
When art is viewed as a product of belief systems, it becomes a vehicle for expressing spiritual truths. In ancient India, this led to the deep integration of rituals into both visual and performative arts. Sculptural iconography and dramatic structures were designed to reflect religious practices, ensuring that the arts remained culturally relevant and functioned as a sacred medium for the community.

31. (A) The combined art of drama, dance, and music
In the context of the Natyasastra, the term Natya is comprehensive and does not refer to drama in isolation. It represents a holistic performative art that integrates dramatic narrative, rhythmic dance, and vocal or instrumental music. This multifaceted definition reflects the ancient Indian view that these arts are inseparable components of a single, unified theatrical experience designed to evoke aesthetic emotion.

32. (A) P-3, Q-4, R-1, S-2
The mythical construction of Natya involves extracting specific elements from each of the four Vedas. Pathya, or the textual speech, comes from the Rigveda. Gita, the musical element, is sourced from the Samaveda. Abhinaya, representing the art of acting and gesture, is derived from the Yajurveda. Finally, Rasa, the aesthetic experience or sentiment, is attributed to the Atharvaveda.

33. (B) Sculptures and visual representations
The evolution of art in early historical India is most clearly documented through tangible artifacts. Sculptures and other visual representations provide a permanent record of changing styles, religious themes, and societal values. Unlike ephemeral performances or unrecorded oral traditions, these physical objects allow historians to track the progression of artistic techniques and the shifting cultural priorities of different historical eras.

34. (A) Artistic expression found in cave paintings.
Prehistoric cultures are primarily understood through their surviving visual art. Cave paintings found in various regions of India provide the earliest evidence of human creativity and social interaction. These drawings often depict animals, hunting scenes, and rhythmic group activities, suggesting that even in the earliest stages of human history, visual expression was a vital part of documenting the community's life.

35. (C) They banned dance for silent meditation.
Historical religious movements in India generally embraced the arts as a means of reaching the divine. Rather than banning expression, these movements introduced new mythological themes to visual arts and utilized theatre for devotional communication. Dance and music were often central to worship practices, particularly during the Bhakti era, serving as vibrant, expressive mediums for personal and communal spiritual engagement.

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36. (D) Bhakti movement - Devotional dance and music
Each cultural movement is defined by its primary focus. The Bhakti movement is inextricably linked with the rise of devotional dance and music, which served as the primary vehicles for expressing intense personal love for the divine. Other periods, like the prehistoric era, are defined by visual art rather than written drama, making the connection between Bhakti and devotion particularly significant.

37. (A) 1, 2, and 4
The Natyasastra is a comprehensive text that attributes the origin of drama to divine creation by Brahma. It emphasizes that this "fifth Veda" was intended to be accessible to all social groups, unlike the original four Vedas. By synthesizing elements from the Rigveda, Samaveda, Yajurveda, and Atharvaveda, it established a complete theoretical framework for the performing arts.

38. (B) Cilappadikaram - Pre-historic rituals
Cultural texts are associated with specific historical periods and themes. The Cilappadikaram is a sophisticated Tamil epic from the early historic period, detailing urban life and classical dance traditions. It is not a source for prehistoric rituals, which are instead studied through archaeological findings like cave paintings. Other texts, like the Ramayana and Bhagavatapurana, are correctly associated with their respective theatrical influences.

39. (D) Ain-i-Akbari
Classical Indian theatre up to CE 1200 was shaped by foundational Sanskrit and regional texts. The Mahabharata, Cilappadikaram, and Bhagavatapurana provided the narratives and technical details essential for these traditions. The Ain-i-Akbari, however, is a sixteenth-century administrative document from the Mughal era. While it is historically important, it does not belong to the ancient cultural sources that defined classical theatre's early development.

40. (A) Continuous tradition of epics in performance.
The survival of ancient myths in modern classical dance is due to the uninterrupted practice of performing epic narratives. For centuries, these stories have been passed down through generations of artists, ensuring that the characters and moral lessons remain central to the culture. This continuity allows ancient texts like the Ramayana and Mahabharata to remain vibrant and relevant in contemporary performances.

41. (C) Community rituals and local belief systems.
To understand Natya as a societal product, one must look at its origins in the life of the people. Theatre evolved from communal rituals and the belief systems that gave meaning to those practices. By examining how communities gathered to celebrate, mourn, or worship, researchers can trace how these organic actions were eventually codified into the formal structures of classical performance.

42. (A) 1, 2, 3, and 5
Visual representations prior to CE 1200 encompass a wide range of media, from ancient cave paintings to sophisticated rock-cut temple sculptures. These artifacts are essential evidence of cultural evolution, reflecting the religious beliefs and social practices of their time. Far from being exclusively secular, much of this art was deeply rooted in the mythological and spiritual traditions of ancient India.

43. (A) Both Statement I and Statement II are true.
Sculptures from various historical periods frequently portray figures in distinct dancing postures, known as karanas. These visual records provide invaluable evidence for how dance forms evolved over centuries. By comparing these stone carvings with contemporary descriptions in texts like the Natyasastra, historians can reconstruct the physical movements and stylistic developments of ancient Indian performing arts.

44. (B) Visual art captured performative arts.
The discovery of a dancer's image in ancient stone indicates a strong connection between different artistic mediums. It shows that visual art was used to capture and memorialize the performative arts of the time. This cross-pollination suggests that dance was a significant social activity and that sculptors sought to represent the beauty and meaning of performance in their permanent works.

45. (C) Organic expression of community rituals.
From a sociological perspective, folk theatre is not a divine download or a random artifact.

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Instead, it is seen as an organic expression of the rituals and beliefs of a specific community. These performances arise from the collective identity of the people, using local languages and traditions to reflect their unique relationship with nature, society, and the divine.

46. (D) Epic narrative panels appeared in temples.
Epic literature significantly influenced the visual arts, particularly temple architecture. Sculptors began to use the walls of religious structures to depict scenes from the Ramayana and Mahabharata. These narrative panels served as visual stories for the public, reinforcing the moral and spiritual lessons of the epics while demonstrating the deep integration of literature, religion, and sculpture.

47. (A) 1, 2, 3
The conceptual evolution of Indian performance begins with the ritualistic dances of prehistoric and tribal communities. These organic forms were later systematized and codified into a formal theoretical framework within the Natyasastra. Finally, during the Bhakti period, these traditions were adapted into widespread devotional practices, making them an integral part of popular religious life across the Indian subcontinent.

48. (B) Tangible art like paintings and sculptures
In cultural history, visual representations refer to physical objects that provide a visual record of a society's artistic and social life. This includes cave paintings, statues, and sculptural reliefs. These tangible artifacts are crucial for researchers because they offer concrete evidence of how people dressed, what rituals they performed, and how their aesthetic styles changed over long periods of time.

49. (B) Cilappadikaram
Along with the Sanskrit epics, the Cilappadikaram is a key text for understanding ancient Indian performance. As a major Tamil work, it provides specific insights into the dance and musical traditions of South India. Its inclusion alongside the Ramayana and Mahabharata highlights the importance of both Sanskrit and regional literary traditions in shaping the overall landscape of Indian culture.

50. (A) It utilized dance and theatre in culture.
The Bhakti movement was characterized by its use of expressive arts to spread its message of devotion. Rather than separating culture from belief, it used dance and theatre as primary tools for spiritual engagement. This approach made the arts more central to daily life, as devotional performances became a common way for people to experience and express their religious feelings.

51. (C) It shows no evidence of artistic evolution.
The cultural history up to CE 1200 is marked by significant and continuous artistic evolution. Starting from the earliest cave paintings, the period saw the development of the Vedas, the compilation of the Puranas, and the growth of sophisticated sculptures. These developments clearly demonstrate that Indian art was constantly changing and adapting to new religious movements and societal structures during this time.

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52. (A) Both A and R are true and R is the correct explanation of A.
The Cilappadikaram is an essential source for studying ancient dance because it contains specific and detailed descriptions of performances. It outlines the training of dancers, the types of movements used, and the musical accompaniment required. These details provide a clear picture of the sophisticated performing arts tradition that existed in early Tamil society, confirming the text's historical importance.

53. (C) Historic beliefs - Sculptural iconography
Artistic mediums provide specific types of historical evidence. While prehistoric life is studied through cave paintings, the belief systems of the historic period are documented through sculptural iconography. These statues and reliefs depict deities, rituals, and mythological scenes, offering a clear visual representation of the spiritual and social values that dominated Indian society during the early historical eras.

54. (B) Divine origin theory - Scientific evolution
In cultural history, the divine origin theory is a mythological explanation for the creation of art, not a scientific theory of evolution. While the Natyasastra claims drama was created by Brahma, modern sociological views see it as a product of human rituals. Understanding this distinction is

important for correctly categorizing the different ways that ancient and modern scholars explain cultural development.

55. (D) Industrial mass production techniques
Early religious movements shaped many aspects of culture, including the themes of dance, the design of sacred spaces, and the structure of narratives. These movements focused on spiritual expression and communal engagement. Industrial mass production, however, is a modern economic phenomenon that did not exist during the periods influenced by the early Vedas, epics, or the initial Bhakti movement.

56. (A) Combines mythology with performance manuals.
The Natyasastra is unique because it functions as both a sacred text and a technical guide. It provides a mythological explanation for the origins of drama while offering very specific instructions on acting, music, and stagecraft. This synthesis ensures that the performing arts are seen as both technically rigorous and spiritually significant, reflecting the holistic nature of ancient Indian culture.

57. (A) P-4, Q-2, R-1, S-3
Different historical phases are defined by unique cultural markers. The prehistoric era is known for cave paintings, while the Natyasastra represents the formal codification of dramaturgy. The Bhakti period is characterized by intense devotional surrender in the arts, and the era of the epics is significant for the development of complex narrative characters that became central to theatre.

58. (A) Ritualistic purpose and community roles.
Analyzing art as a societal product requires looking at how it functioned within a community. A scholar would focus on the rituals that the art was created for and the role it played in the social life of the people. This approach prioritizes the meaning and context of the work over technical details like exact dates or the market value of the object.

59. (C) Statement I is false but Statement II is true.
According to the Natyasastra, the Natyaveda was created because the four original Vedas were not accessible to the lower varnas. This mythical explanation provided a sacred status to theatre, ensuring it had divine legitimacy. While the first statement is incorrect about the accessibility of the Vedas, the second statement accurately describes how this theory functioned to elevate the status of performing arts.

60. (B) Influence of belief on visual art.
Carvings of deities in dance postures on temple walls are a direct result of religious beliefs shaping artistic expression. These sculptures show that dance was considered a sacred activity worthy of being depicted in a holy space. This connection demonstrates how spiritual values were translated into visual forms, making the temple a place where art and religion were completely integrated.

61. (C) Cultural integration through major epics.
The presence of Ramayana characters in regional theatre traditions across India shows how major epics served as a unifying cultural force. Despite linguistic and geographic differences, these shared stories provided a common narrative framework. This integration allowed diverse regions to participate in a pan-Indian cultural identity while still maintaining their unique local performance styles and traditions.

62. (A) 2 and 3
The Bhagavatapurana is primarily focused on the life and divine plays of Krishna. Its narratives are the foundation for a vast portion of the classical Indian dance repertoire, providing the emotional and thematic content for many performances. The text was deeply intertwined with religious movements and remains a core resource for dancers who study the traditional stories of the Vaishnava tradition.

63. (A) Rituals evolved into dramatic performances.
Sociological theories suggest that formal drama developed from earlier ritualistic practices. These rituals often involved chanting, mimicry, and symbolic movements that gradually became more structured and narrative-driven. Over time, these ceremonial actions were transformed into the theatrical arts we recognize today, showing a direct causal link between the spiritual activities of a community and the evolution of its drama.

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64. (B) Ancient texts with myths and lore
The Puranas are a large body of ancient Indian literature that contains myths, legends, and traditional lore. These texts are essential for understanding the cultural and religious history of India, as they provided the narrative material for much of the country's art and performance. They are distinct from modern fiction or economic treatises, serving as a repository of cultural knowledge and spiritual tradition.

65. (B) It offers complex characters for drama.
The Mahabharata is a primary source for theatre because of its deep exploration of human nature. Its characters are complex, facing difficult moral choices and intense conflicts. This richness provides actors and playwrights with a wealth of material for creating compelling dramatic performances. The epic's enduring relevance lies in its ability to present universal human dilemmas through powerful, multifaceted characters.

66. (A) Early visual representations of human life.
Prehistoric cave paintings are the earliest visual evidence of how ancient humans lived and interacted with their world. These simple but expressive drawings depict hunting, gathering, and communal activities, offering a glimpse into a time before written history. They mark the beginning of the human impulse to record and represent their experiences through art, laying the groundwork for all future cultural developments.

67. (A) 1, 2, 4, and 5
The Bhakti movement had a profound impact on culture by emphasizing emotional devotion and using regional languages to reach the public. It inspired many dance traditions and integrated epic stories into daily life. Far from discouraging music, the movement relied heavily on song and chant as a means of connecting with the divine, making it a vibrant and expressive period in history.

68. (D) They condemn singing and chanting.
The Vedas are foundational to Indian culture and consist of four main Samhitas. Far from condemning expressive acts, they are the source of foundational chanting and rhythmic recitation. Mythologically, elements from these texts were used to create the Natyaveda, showing that music and speech were seen as sacred and important components of the spiritual and cultural tradition from the beginning.

69. (C) Krishna - Central figure in Krishna-dramas
Certain characters from ancient texts are central to specific theatrical traditions. Krishna, whose life is detailed in the Bhagavatapurana, is the primary figure in numerous dance and drama forms throughout India. These "Krishna-dramas" explore his various roles and miracles, showing how a single mythological character can become the focus of an entire genre of performance art within the culture.

70. (B) CE 1200 - Beginning of Indus Civilization
Historical timelines must be accurately mapped to cultural events. The Indus Civilization occurred thousands of years before CE 1200, which is actually considered the end of the ancient phase of Indian history. Other associations, such as cave paintings with the prehistoric period and the Natyasastra with dramatic theory, are correct and reflect the established chronological framework of Indian cultural evolution.

71. (D) Natyasastra
While the Ramayana, Mahabharata, and Bhagavatapurana are categorized as epics or Puranas that provide narrative content, the Natyasastra is a technical and theoretical treatise. It outlines the rules and theories of performance rather than being a source of mythological stories. This distinction is crucial, as the Natyasastra provides the framework through which the stories from the epics and Puranas are performed.

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72. (A) 1, 2, 3
The general chronological order of these foundational texts begins with the Vedas, which are the oldest. They were followed by the major epics, the Ramayana and the Mahabharata, which expanded on cultural and moral themes. The Bhagavatapurana was compiled later, focusing on devotional narratives that became central to the Bhakti movement. This progression reflects the deepening complexity and shifting focus of Indian literature.

73. (C) Tamil epic with insights into dance traditions.
The Cilappadikaram is a vital contribution to Indian culture as it documents the performing arts of early South India. As a Tamil epic, it

provides detailed information about dance, music, and the social role of artists. This text allows historians to understand the sophisticated regional traditions that existed alongside the Sanskrit classical forms, enriching the overall picture of ancient Indian culture.

74. (A) Local rituals depicted in folk dance.
A cultural historian studying art as a societal product looks for the connection between performance and community life. Local rituals found in folk dance are highly valued because they show how art is an organic part of the society's beliefs and activities. This approach prioritizes the social meaning of the art over technical aspects like grammar or the chemical composition of materials.

75. (A) Both Statement I and Statement II are true.
There are two main ways to understand the origins of Natya. The divine origin theory, found in ancient texts, suggests that art was a gift from the gods. The sociological theory, used by modern scholars, suggests that it evolved from the rituals and social needs of human communities. Both perspectives are important for a complete understanding of how theatre developed and was viewed in Indian history.

76. (B) The codification in the Natyasastra
The use of specific hand gestures (mudras) and rhythmic structures to tell a story is a hallmark of classical Indian performance. These techniques were formally codified in the Natyasastra, which provides the technical rules for how actors should move and express emotion. Performances that use these systems are deeply rooted in this ancient theoretical tradition, regardless of when they are performed.

77. (A) Both A and R are true and R is the correct explanation of A.
Religious movements have always used the arts to reach a wider audience. In India, movements like Bhakti used dance and theatre because they were powerful tools for emotional and spiritual communication. By presenting religious ideas through engaging and expressive performances, these movements were able to effectively share their beliefs with the general population, deeply influencing the representative aspects of culture.

78. (D) Rituals linked to hunting and survival.
In prehistoric cave paintings, the depiction of animals was likely more than just decoration. These images were often part of rituals designed to ensure success in hunting and the survival of the community. By painting the animals they depended on, early humans expressed their relationship with nature and their hopes for the future, showing that art has been linked to ritual since its earliest beginnings.

79. (A) It spurred creation of Krishna-dramas.
The popularity of the Bhagavatapurana led to a massive growth in the performing arts. Its stories about Krishna provided the perfect material for dramatic performances, leading to the development of specific "Krishna-dramas." These plays and dances became a central part of the cultural life of the time, showing how a single religious text can inspire an entire genre of artistic expression.

80. (B) Arts expressing societal beliefs like dance.
"Representative aspects of culture" refers to the arts that a society uses to express its identity and values. This includes dance, theatre, and visual arts like sculpture and painting. These forms are "representative" because they show what the society believes in and how it views the world, serving as a visible and performative record of its cultural and spiritual life.

81. (B) Bharata Muni
Bharata Muni is the legendary sage and mythical author of the Natyasastra. According to tradition, he received the knowledge of theatre from Lord Brahma and then taught it to his sons and disciples. While his historical existence is debated, his name is inseparable from the text that has defined the theory and practice of Indian performing arts for nearly two thousand years.

82. (A) P-4, Q-1, R-2, S-3
Ancient Indian culture is built on a foundation of diverse texts and concepts. The Ramayana is a major epic narrative, and visual representations include artifacts like cave paintings. The Samaveda is the source of early musical elements, while belief systems are the foundation of the community rituals that shaped artistic expression. Together, these elements form a complete picture of ancient cultural life.

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83. (C) Evolved from rituals and texts.
The evolution of Indian dance and drama was a long and complex process. It did not happen suddenly, nor was it separate from religious life. Instead, it grew out of early societal rituals and was later shaped by foundational texts like the Vedas and the Natyasastra. This combination of practice and theory allowed the arts to develop into the sophisticated forms we see today.

84. (D) Pre-historic cultures left behind no visual art.
Contrary to the idea that prehistoric people left no records, they actually created extensive visual art in the form of cave paintings. These paintings are crucial for understanding their environment and culture. As society moved into the historic period, these early artistic impulses evolved into complex sculptures and architecture, showing a continuous line of artistic development from the earliest times through CE 1200.

85. (C) Pathya - Rigveda
The Natyasastra explains that the four Vedas each provided a different element for the creation of theatre. The Rigveda is credited with contributing pathya, or the spoken word and dialogue. This connection shows that the ancient tradition saw the textual and verbal aspect of drama as being derived from the oldest and most sacred of the Vedic collections, giving it a dialogue sacred status.

86. (B) Natyasastra - Tamil literary epic
Identifying incorrect pairs is key to understanding cultural terms. The Natyasastra is a Sanskrit treatise on dramaturgy, not a Tamil epic. While the Cilappadikaram is a famous Tamil epic, the Natyasastra is a pan-Indian text. Other terms, like Bhakti and rituals, are correctly associated with their cultural contexts, reflecting the importance of both Sanskrit and regional traditions in Indian history.

87. (B) 1, 3, and 4
The cultural history of India up to CE 1200 is a period of great development in the performing and visual arts. It saw the rise of classical Sanskrit theatre, the compilation of major Puranas, and the beginning of the Bhakti movement. Far from lacking religious art, this period was characterized by a deep integration of spiritual themes into every form of artistic expression.

88. (A) Shilpa (Architecture)
The mythical creation of the Natyaveda focused on the elements of performance rather than construction. It combined speech from the Rigveda, music from the Samaveda, acting from the Yajurveda, and emotion from the Atharvaveda. While architecture is an important art form, it was not one of the four Vedic elements listed in the Natyasastra as being part of the original composition of drama.

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89. (C) Art originated from ceremonial actions.
The idea that art is a product of rituals means that it grew out of organized ceremonial activities. These actions, performed for religious or social reasons, provided the basic structures of rhythm, movement, and storytelling. Over time, these ceremonies became more complex and stylized, eventually evolving into the formal arts of dance and drama that are central to Indian culture.

90. (A) Adaptation of characters and dilemmas.
To see how the Mahabharata influenced theatre, one should look at how its stories and characters are used on stage. The epic provides a wealth of moral dilemmas and complex human relationships that actors use to create powerful performances. This adaptation of epic themes into dramatic form is the clearest evidence of the text's enduring impact on the performing arts.

91. (C) Statement I is true but Statement II is false.
The Bhakti movement changed religious practice by focusing on personal devotion rather than complicated rituals. This shift made religion more accessible to the common person. However, instead of stopping the use of dance, the movement actually embraced it as a powerful way to express love for the divine. Dance became a central part of Bhakti worship, leading to the creation of many new traditions.

92. (A) 1, 2, 4, and 5
The Cilappadikaram is a major Tamil epic that tells the story of Kannagi. It is a vital source for cultural history because it provides a detailed look at the society and performing arts of its time. While it has its own unique focus, it shares the broader Indian view that art is an important part of the social and spiritual life of a community.

93. (C) Ritualistic dance linked to survival
A cave painting of people moving around an animal is a visual record of an early ritual. These dances were likely performed to ensure a successful hunt and the survival of the tribe. This shows that even in the earliest times, movement and group performance were used to express the community's deepest needs and beliefs, serving as the first step in the evolution of dance.

94. (D) A sacred duty and offering.
When a dancer follows the divine origin theory, they see their art as something more than just entertainment. It is viewed as a sacred duty and a spiritual offering to the gods. This perspective gives the performance a deep sense of purpose and connects the dancer to an ancient tradition that sees the arts as a way to reach the divine and fulfill a higher role in society.

95. (A) They unified regional theatre themes.
The widespread knowledge of the Ramayana and Mahabharata helped to create a common cultural language across India. By providing a shared set of stories and characters, these epics unified the themes of regional theatre. While each region kept its own unique style, the stories they performed were the same, helping to build a sense of shared identity and cultural continuity across the subcontinent.

96. (B) Ancient texts on myth and kings.
In Indian history, Puranas are a specific type of ancient literature. They contain a vast collection of myths, legends about gods, and stories of ancient kings. These texts are not modern history books but rather a traditional way of recording the spiritual and cultural heritage of the people, providing the foundation for much of the country's religious and artistic traditions.

97. (A) 2, 1, 3
The evolution of artistic expression follows a clear historical path. It began with prehistoric cave paintings, which are the oldest surviving records. This was followed by the development of structured religious art, such as rock-cut temple sculptures in the historic period. Finally, during the Bhakti era, these traditions culminated in the creation of elaborate dance-dramas, showing the progression from simple visual records to complex performative arts.

98. (A) Bhagavatapurana
The Bhagavatapurana is uniquely important to the Vaishnava Bhakti movement. Its focus on the life and stories of Krishna provided the emotional and narrative core for a wide range of devotional arts. For dancers, this text is a primary source of the stories they perform, helping to shape the specific styles and themes of Krishna-centric dance that are famous across India and the world.

99. (C) They depicted myths and societal rituals.
Visual art from the ancient period through CE 1200 was closely tied to the beliefs of the time. Whether in cave paintings or temple sculptures, these works were used to depict mythological stories and the rituals that were important to the community. This connection shows that art was always more than just decoration; it was a way for society to visualize and share its deepest values and traditions.

100. (D) It was practiced in isolation from society.
Natya is a holistic art form that has always been deeply connected to the society that created it. It was developed to be accessible to everyone and to serve as a means of education and spiritual growth. The idea that it was practiced in isolation is incorrect; rather, it was a central part of communal life, reflecting and shaping the values of the entire society.

101. (C) Rituals - Early historic belief systems
Understanding the connection between different cultural concepts is vital. Rituals are the physical expression of belief systems, and in early history, they were the primary drivers of artistic evolution. While other pairs may be incorrectly matched, the link between rituals and beliefs accurately reflects how ancient communities used performance and art to interact with the world and express their spiritual values.

102. (A) Both A and R are true and R is the correct explanation of A.
The Ramayana and Mahabharata remain central to Indian theatre because they tell universal stories. They present complex characters and dramatic conflicts that people still find relevant today. Because these epics deal with fundamental human values and dilemmas, they provide a perfect foundation for traditional performances,

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allowing actors and audiences to connect with the past in a meaningful and emotional way.

103. (D) Bhakti movements - Exclusively post-1200 CE
While the Bhakti movement is often associated with the medieval period, its roots go back much further. Devotional traditions were already shaping Indian culture well before CE 1200. Understanding this is important for a correct view of the cultural timeline, which also includes prehistoric cave art and the development of historical sculptures, showing a continuous and long-term process of artistic and spiritual evolution.

104. (A) Matsyapurana
While the Matsyapurana is a traditional text, it is not typically categorized as one of the "major" epics or Puranas that provided the primary narrative content for dance and theatre in the same way as the Ramayana, Mahabharata, or Bhagavatapurana. These latter texts are the ones most frequently cited as the source for the stories and characters that define the Indian performative tradition.

105. (C) Progression from caves to complex sculptures.
The evolution of art in India is best understood as a progression over time. It started with simple cave paintings and gradually moved toward the creation of sophisticated and highly structured sculptures in the historic period. This change shows not just a shift in technique, but also the development of a more complex society with organized religious and artistic systems that could support such detailed work.

106. (A) Dramatic emotive episodes of Krishna.
The theatrical relevance of the Bhagavatapurana lies in its dramatic stories. Specifically, its focus on the "leelas" or divine plays of Krishna provides dancers with a wealth of emotional material to perform. To understand this text's importance, one must recognize how these emotive episodes are translated into the movements and expressions of traditional Indian dance, making the text a living part of the performance.

107. (A) P-3, Q-4, R-1, S-2
Different traditions have made unique contributions to Indian art. The Vedic tradition provided the foundation of ritual and chant. The Bhakti movement popularized devotional dance, while the Natyasastra gave us the formal system of Rasa and Abhinaya. Finally, regional texts like the Cilappadikaram documented the unique performing arts of the Tamil people, showing the rich diversity of the country's cultural heritage.

108. (C) Statement I is false but Statement II is true.
The evolution of dance in India was never a purely secular process. Instead, it was deeply influenced by religious movements that shaped how society expressed its values. These spiritual traditions provided the themes and the purpose for dance, making it a central part of the cultural life of the time. Understanding this connection is essential for a correct view of how Indian performative arts developed.

109. (C) Connection between religion and dance.
The presence of detailed dance poses on temple walls is a clear sign of the deep connection between religion and art. It shows that dance was considered a holy act and a way to worship the divine. These carvings were not just decorations but a permanent record of the importance of performance in the religious life of the community, serving to inspire both worshipers and artists.

110. (D) Community rituals and societal anxieties.
From a sociological point of view, theatre about a good harvest is a reflection of what society cares about. It shows the community's relationship with nature and its anxiety about survival. These plays are an extension of the rituals performed to ensure a good crop, demonstrating how drama grows naturally out of the shared experiences and needs of the people who create and watch it.

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111. (A) 1, 2, and 4
The divine origin theory of Natya says that Brahma created it as the "fifth Veda" to be a tool for education and spiritual growth. He did this by taking elements from the four original Vedas and combining them into a new form of expression. This myth gave theatre a sacred status and ensured that it was seen as an important and legitimate part of the spiritual life of everyone.

112. (B) Structured representations of myths.
The impact of belief systems on sculpture led to the creation of highly structured and symbolic images. These works were not random but were designed to represent specific mythological stories and spiritual truths. This approach allowed the arts to serve as a visual language for the community, reinforcing their shared beliefs and providing a clear focus for their devotion and cultural identity.

113. (B) Personal devotion expressed through art.
In the context of cultural history, Bhakti refers to a religious movement that focused on a deep, personal connection with the divine. This devotion was often expressed through music, dance, and poetry, making it a major driver of artistic evolution. The movement made religious expression more personal and emotional, leading to the creation of vibrant and accessible art forms that reached all levels of society.

114. (A) Rasa (aesthetic experience)
According to the theory in the Natyasastra, the Atharvaveda was the source of the emotional and aesthetic heart of drama, known as Rasa. This element is what allows a performance to move an audience and create a specific "flavor" of experience. By including Rasa from the Atharvaveda, the creators of the Natyaveda ensured that theatre would be more than just action, but a deeply felt emotional journey.

115. (C) They provide characters for exploration.
The relevance of epics to dance lies in the rich world of characters and stories they provide. Dancers use these characters to explore complex human emotions and moral situations, allowing them to create performances that are both artistically beautiful and spiritually meaningful. The epics serve as a permanent resource that dancers can return to again and again to find new ways to express their art.

116. (A) 1, 2, and 5
Prehistoric art is our earliest record of human life and is mostly found in cave paintings. These images show us how early people lived and the rituals they practiced, providing a foundation for all future art. This period came long before the more structured and codified systems of history, but it shows that the human impulse to create and represent their world has always been there.

117. (C) They fostered new forms of devotional dance and music.
Religious movements in India, particularly the Bhakti tradition, were known for making art accessible to the general population through the use of regional languages. They played a vital role in enriching the cultural landscape. Any claim that they failed to foster new forms of devotional dance and music would be inconsistent with the historical reality of their profound and transformative impact on performance.

118. (B) Pre-historic visual art - Rock shelters
The study of ancient art relies on finding the right evidence in the right places. Prehistoric visual art is fundamentally linked to rock shelters and caves, where early humans left their paintings. These sites are the only place where we can see the very beginning of the artistic process. Other associations, like Vedic music with stone inscriptions, are not supported by the historical and archaeological record.

119. (D) Bhagavatapurana - Pre-historic oral tradition
It is important to correctly place ancient texts in their proper historical context. The Bhagavatapurana is a major work of the historic period, specifically associated with the Puranic and Bhakti traditions. It is not a product of prehistoric oral traditions. Other texts, like the Ramayana and Cilappadikaram, are correctly matched with their respective Sanskrit and Tamil cultural roots, showing the diverse literary heritage of India.

120. (A) Industrial urbanization
Theatre grew out of communal activities like rhythmic chanting, group dancing, and storytelling. These societal rituals provided the structure and the energy for early performance. Industrial urbanization, however, is a modern development that happened much later in history. While it changed society in many ways, it was not one of the factors that originally contributed to the evolution of theatre from its ancient ritualistic roots.

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121. (A) 2, 3, 4, 1
The timeline of Indian culture begins with prehistoric cave art, the earliest form of visual expression. This was followed by the oral and then written composition of the Vedas. Later, the theories of performance were codified in the Natyasastra. Finally, the Bhakti movement emerged, bringing these traditions to the common people through devotional practice, completing a long process of cultural development.

122. (A) It documents ancient Tamil dance.
The Cilappadikaram is essential to the study of art because it provides a detailed record of the performance traditions of South India. It describes the specific movements, music, and social structure of the dance world in early Tamil society. This documentation is a rare and valuable resource that allows us to understand the sophistication and history of regional Indian performing arts in the ancient period.

123. (D) Vaishnava devotional arts
To understand the history of Krishna-centric theatre, one must look at the Vaishnava devotional traditions. These religious movements placed Krishna at the center of their worship and used music and dance to express their love for him. By studying these devotional arts, a researcher can see how a specific religious focus can drive the creation and evolution of entire genres of performance and visual art.

124. (C) Statement I is true but Statement II is false.
During the historic period, sculptures on temples and public monuments served as a way to share religious and cultural stories with everyone, including those who could not read. However, prehistoric cave paintings were created in a completely different social and environmental context. They were not designed for the urban populations of CE 1200, but rather for the immediate tribal and ritual needs of early human communities.

125. (C) Art as a product of belief systems.
When a dancer uses traditional gestures to portray the changing of the seasons, they are showing how art is shaped by the community's relationship with the world and its beliefs. This approach sees performance as a way to express and reinforce the values and traditions of the society. It demonstrates that even when creating something new, the artist is drawing on a deep well of cultural and spiritual meaning.

126. (A) Both A and R are true and R is the correct explanation of A.
The Natyasastra is the most important manual for the performing arts because it covers every aspect of the craft. It provides detailed instructions on how to build a stage, how to act, and how to use music to create specific emotions. By providing a complete theoretical system, the text ensures that every part of a performance works together to create a powerful aesthetic experience for the audience.

127. (A) Rigveda
In the theory of the Natyaveda, the Rigveda is specifically linked to the spoken word and dialogue. When an actor chants their lines, they are continuing a tradition that sees the verbal part of theatre as being rooted in the most ancient of the Vedic collections. This connection gives the spoken dialogue a sacred and rhythmic quality that is central to the style of classical Indian drama.

128. (B) Gave arts a sacred authority.
Viewing art as a divine creation gave it a position of great respect and authority in society. By claiming that drama was a gift from the gods, the Natyasastra ensured that performing and watching it was seen as a virtuous and spiritual act. This sacred foundation allowed the arts to play a central role in moral and religious education, making them an essential part of the community's life.

129. (B) Artifacts recording cultural evolution.
Visual representations are more than just pictures; they are artifacts that provide a record of how a culture has changed over time. From the first cave paintings to the most complex temple sculptures, these objects show the development of artistic styles, religious beliefs, and social practices. They are a permanent and tangible record of the human impulse to represent their world and their values through visual form.

130. (A) P-3, Q-1, R-2, S-4
Every major text in Indian history has its own unique significance. The Rigveda is the source of

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early dialogue, while the Mahabharata is the great epic of dynastic struggle. The Bhagavatapurana focuses on the devotional life of Krishna, and the Cilappadikaram provides a rich account of the dance traditions of South India. Together, they offer a complete and diverse picture of the country's ancient cultural heritage.

131. (C) The Bhakti movement
The Bhakti movement was the most influential religious shift in the period leading up to CE 1200. It transformed how people practiced their faith and how they expressed it through art. By focusing on personal devotion and the use of regional languages, it made dance, music, and theatre central to religious life. This movement deeply shaped the representative aspects of culture, making them more emotional and accessible to all.

132. (D) It transitioned from caves to sculptures.
The evolution of Indian art is marked by a clear move from natural settings to structured environments. It began with paintings on the walls of caves and rock shelters and gradually developed into the creation of elaborate and highly detailed sculptures in temples and other historic sites. This transition shows a society that was becoming more organized and technically advanced while keeping its deep connection to visual storytelling and religious themes.

133. (C) It explicitly states that art has no connection to the divine.
The divine origin theory of Natya is all about the connection between the arts and the gods. It claims that drama was created as a "fifth Veda" by Lord Brahma to serve a sacred purpose. Any claim that this theory separates art from the divine is incorrect, as its entire purpose was to give the performative arts a holy foundation and to link them with the highest spiritual traditions.

134. (A) Ramayana - The journey of Rama
Correctly matching an epic with its content is fundamental to understanding cultural history. The Ramayana tells the story of the journey and trials of Rama, serving as a primary source of moral and narrative material for Indian art. Other associations, like linking the Mahabharata to Kannagi or the Cilappadikaram to the Kurukshetra war, are incorrect and do not reflect the actual content of these foundational texts.

135. (A) 1, 2, and 3
Our primary evidence for the evolution of ancient art comes from physical artifacts that we can see and study today. This includes cave paintings from the prehistoric period and sculptures from the early historic era. These visual representations provide a direct record of how artistic styles and religious themes changed over time. Printed books are a much later development and do not serve as primary evidence for these ancient periods.

136. (A) Divine origin - Societal ritual theory
Divine origin and societal ritual theory are two different ways of explaining the birth of art. The first is a mythological view, while the second is a sociological one. They are not the same concept and should not be paired together as if they were. Other pairings, like prehistoric art with cave paintings and epics with the Ramayana, correctly reflect the established categories of cultural study.

137. (C) Upanishads
While the Upanishads are vital for Indian philosophy, they are not usually considered primary sources for the narratives and characters of dance and theatre. Texts like the Ramayana, Mahabharata, and Cilappadikaram provide the stories and technical details that artists use on stage. The Upanishads focus more on abstract spiritual questions rather than the dramatic lore and social documentation that shape the performative traditions.

138. (A) Art forms were structured to express, reinforce, and communicate religious or spiritual ideas.
Belief systems provide the "why" behind much of ancient art. Sculptures, paintings, and performances were designed to give visual and physical form to spiritual truths. This connection allowed art to function as a powerful tool for teaching and sharing religious ideas, ensuring that the community's beliefs were not just abstract concepts but were part of their lived and seen experience.

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139. (D) Intense devotional and Bhakti themes.
Around the medieval period, there was a noticeable shift in the themes of Indian theatre toward the devotional. This was largely due to the influence of the Bhakti movement, which used performance to express intense personal love for the divine. Instead of abstract or purely political themes, theatre became a primary way for people to experience and share their devotion, leading to a new era of emotive and accessible performance.

140. (A) 1, 2, 3, 4, and 5
The historic period up to CE 1200 is defined by a wide range of cultural developments. This includes the spread of the Bhakti movement, the compilation of major Puranas like the Bhagavatapurana, and the formalization of dramatic theory in the Natyasastra. It also includes the evolution of temple sculptures and the creation of regional epics, all of which together form the rich and diverse landscape of ancient Indian culture.

141. (C) Statement I is false but Statement II is true.
The Natyasastra does not describe theatre as a secular process; rather, it gives it a divine origin. However, the modern sociological view correctly identifies that art also evolved alongside the rituals and beliefs of human society. While the first statement about the Natyasastra is incorrect, the second statement accurately reflects the historical and social reality of how artistic traditions are born and grow within a community.

142. (D) Theatrical storytelling and performance (Natya).
The use of continuous narrative panels in ancient sculptures is very similar to the way stories are told in theatre. Both use a series of scenes and characters to build a complete narrative. This connection shows that the visual and performative arts in India shared a common goal: to bring myths and stories to life for an audience, whether through the movement of an actor or the carving of a stone.

143. (A) It provides a vast repository of emotive narratives and characters for Abhinaya.
For a classical dancer today, the Mahabharata is an endless source of inspiration. It provides a wide range of characters and emotional situations that they can explore through the art of expression, or Abhinaya. The epic's complex stories and moral questions allow the dancer to create performances that are both technically challenging and deeply moving, keeping this ancient text at the heart of the modern performing arts.

144. (A) Puranas popularized mythological narratives, which in turn enriched dance and theatre repertoires.
The composition of the Puranas had a direct and positive effect on the evolution of culture. By providing a large collection of popular myths and legends, these texts gave dance and theatre a wealth of new material to perform. This relationship allowed the performing arts to grow and diversify, as artists used these stories to connect with audiences and share the spiritual and cultural values of their society.

145. (A) 3, 1, 2
The chronological evolution of performance begins with the prehistoric and tribal rituals of early communities. These early forms were then analyzed and organized into the formal system of the Natyasastra. Finally, during the medieval period, these traditions were integrated into the popular and emotional practices of the Bhakti movement. This sequence shows how Indian performance moved from organic ritual to formal theory and then to widespread devotional practice.

146. (A) The art of expression or acting to convey Rasa.
In the Natyasastra, Abhinaya is the core technique of the performer. It is the art of using the body, voice, and facial expressions to communicate a specific emotion or "Rasa" to the audience. Without Abhinaya, a performance is just movement; with it, it becomes a powerful means of storytelling and emotional engagement, serving as the primary tool that the actor uses to bring a character to life.

147. (C) Cilappadikaram
To understand the early cultural and artistic life of South India, the Cilappadikaram is an essential text. As a major Tamil epic, it provides detailed accounts of the dance and music traditions that were central to the society of the time. By studying this work, researchers can gain a clear picture of how regional traditions developed and

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how they contributed to the broader landscape of Indian performing arts.

148. (D) It used expressive arts like dance and theatre to foster direct emotional connections with the divine.
The Bhakti movement's greatest contribution to culture was its use of the arts for spiritual connection. Rather than making religion more complicated, it used the emotional power of dance and theatre to help people feel a direct link to the divine. This approach made the arts more central to people's lives and helped to create a culture that was deeply expressive, personal, and inclusive of everyone.

149. (C) They are completely unrelated to theatrical origins.
The Vedas are foundational to the origins of Indian theatre. The Natyasastra explicitly acknowledges them as the source of the elements that make up drama, such as speech and music. Any claim that they are unrelated to the birth of theatre is incorrect, as both the mythical and technical traditions of Indian performance are deeply rooted in the rhythmic and narrative structures of these ancient sacred texts.

150. (B) Natyasastra - Divine origin of Natya
Correctly identifying the main theme of a text is crucial for cultural study. The Natyasastra is famous for its theory that the performative arts have a divine origin, having been created by Brahma as a "fifth Veda." Other pairings, like linking the Rigveda to the life of Rama or the Cilappadikaram to northern sculpture, are incorrect and do not reflect the actual historical and literary context of these works.

151. (A) Both A and R are true and R is the correct explanation of A.
Art is considered a societal product because it is shaped by the community's needs and beliefs. In the historic period, the themes and forms of visual and performative arts were a direct reflection of the rituals and social structures of the time. By understanding the society that produced the art, we can better understand the art itself, seeing it as an organic part of the community's life and history.

152. (A) Bhagavatapurana - Devotion to Lord Shiva exclusively.
Matching a text with its correct subject is vital. The Bhagavatapurana is primarily focused on the life of Vishnu and his avatar Krishna, not on Shiva. While other pairings correctly link the Mahabharata, Ramayana, and Cilappadikaram with their central characters and stories, the association of the Bhagavatapurana with exclusive Shiva devotion is incorrect and does not reflect the text's actual focus on the Vaishnava tradition.

153. (C) By strictly prohibiting the creation of visual sculptures.
Religious movements in India generally promoted the arts as a way to express and share their faith. They popularized mythological stories, encouraged communal singing and dancing, and shaped the emotional heart of performances. Far from prohibiting visual arts, these movements often led to the creation of extensive and beautiful temple sculptures, which served as a permanent and public record of their religious and cultural values.

154. (A) Serve as the earliest visual representations of prehistoric human culture and evolving art.
Cave paintings are the starting point for our study of Indian cultural history. They provide the first visual record of how early humans lived and what rituals were important to them. These simple but powerful images are the earliest evidence of the human impulse to create art, marking the beginning of a process of artistic evolution that would eventually lead to the complex traditions of the historic period.

155. (A) P-3, Q-4, R-1, S-2
The mythic creation of Natya involves taking a different element from each of the four Vedas. Speech is derived from the Rigveda, while acting is taken from the Yajurveda. Music is sourced from the Samaveda, and the emotional sentiment, or Rasa, is attributed to the Atharvaveda. This synthesis ensures that every part of the performance is connected to the ancient spiritual foundations of the culture.

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156. (B) Pre-historic art is evidenced mainly by rock paintings, while historic art includes elaborate structural sculptures and codified texts.
The key difference between prehistoric and historic art is the level of complexity and documentation. Prehistoric art consists of simple paintings on natural rock surfaces. In contrast, historic art is characterized by sophisticated and organized structures, such as temple sculptures, and is supported by written texts that explain its theory and purpose. This change shows a society that is becoming more organized and technically advanced over time.

157. (D) Statement I is false but Statement II is true.
The Bhagavatapurana is a central text for the Vaishnava movement, not the Shaiva one. Its stories about the life and divine plays of Krishna have had a profound impact on classical dance, providing the thematic and emotional core for many performances. While the first statement is incorrect about the text's religious affiliation, the second statement accurately describes its enduring importance to the world of Indian performing arts.

158. (D) The enduring relevance of major epics and belief systems to theatre characterization.
The use of elaborate makeup and costumes to represent epic characters in traditional theatre shows how deeply these ancient stories are embedded in the culture. These techniques are used to bring the gods and demons of the Ramayana and Mahabharata to life on stage. This continuity demonstrates that the epics and the beliefs they represent are still a vital and living part of the Indian theatrical tradition today.

159. (A) Inevitably lead to changes in artistic expression and themes.
Because art is a product of society, it must change when the society's beliefs change. As new religious or social ideas emerge, they will naturally be reflected in the themes and styles of the community's artistic expressions. This relationship ensures that art remains relevant and continues to serve as a meaningful way for people to express their values and experiences as their society evolves over time.

160. (A) 1, 3, and 4
The Bhakti movement had a massive and positive effect on culture. It made religion more accessible to everyone and inspired a rich tradition of music, dance, and poetry. By focusing on personal and emotional devotion, it made the arts more expressive and central to daily life. Rather than emphasizing complex rituals, it prioritized the direct and heartfelt experience of the divine through creative expression.

161. (B) The mythic need for a text accessible to all varnas, unlike the exclusive four Vedas.
The idea of the "fifth Veda" was created to solve a problem of accessibility. According to the Natyasastra, the original four Vedas were restricted to certain groups. To ensure that everyone could receive moral and spiritual education, Brahma created Natya as a new Veda that could be seen and heard by all. This myth gave theatre a sacred status while making it a tool for universal social and spiritual benefit.

162. (A) An ancient Indian treatise on the performing arts, encompassing theatre, dance, and music.
The Natyasastra is the most important document in the history of Indian performance. It is a comprehensive treatise that covers every part of theatre, dance, and music. By providing a complete theoretical and technical system, the text has guided artists for centuries. It is not a history book or a manual on trade but a foundational guide for creating and understanding the arts.

163. (C) Cilappadikaram
For those studying the history of regional Indian arts, the Cilappadikaram is a vital resource. This Tamil epic provides extensive details about the dance and music traditions of early South Indian society. By documenting the instruments, movements, and training of the time, the text offers a rare and valuable look at a sophisticated and independent artistic tradition that flourished alongside the Sanskrit classical forms.

164. (A) 1, 2, 3, and 4
The evolution of Indian dance and drama was shaped by many factors, from early rituals to the formal theories of the Natyasastra. It was also enriched by the stories of the epics and spread by the emotional power of the Bhakti movement. Far from being separate from visual arts, these

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traditions were closely linked, with sculptures and paintings often depicting the same myths and poses found on the stage.

165. (C) It is a repository of mythic narratives primarily centered on Lord Vishnu and Krishna.
The Bhagavatapurana is one of the most important religious and cultural texts in India. It contains a vast collection of myths and stories, with a primary focus on the life of Krishna. These narratives are the foundation for a wide range of artistic expressions, particularly in the world of dance, where they provide the emotive stories that performers bring to life for their audiences.

166. (B) It operates in a vacuum, independent of human interaction.
The idea that art is a product of society means that it is always connected to the people who create and experience it. It reflects their social and economic conditions, their rituals, and their belief systems. The claim that art operates in a vacuum is incorrect; instead, it is an organic part of human interaction, serving as a mirror and a record of the community's shared life and values.

167. (D) Evolution of Art - Cave paintings and sculptures
The history of Indian art is best seen as an evolution through different stages. It began with the earliest cave paintings and gradually developed into the sophisticated and detailed sculptures of the historic period. This progression is the most accurate way to describe the development of visual expression in ancient India, showing a continuous line of growth and technical advancement from the earliest times through CE 1200.

168. (A) Cilappadikaram - North Indian temple architecture
It is important to correctly place cultural texts in their geographic and thematic contexts. The Cilappadikaram is a Tamil epic from the South, and while it provides rich information about dance and music, it is not a manual for North Indian temple architecture. Other associations, like the Vedas providing speech and music for drama, correctly reflect the established literary and performative history of ancient India.

169. (C) European colonialism
The representative aspects of early Indian culture were shaped by indigenous factors like rituals, belief systems, and religious movements like Bhakti. These forces provided the themes and the purpose for the country's art and performance. European colonialism happened much later in history and was not a factor in the ancient and early medieval evolution of Indian culture that is being studied up to the period of CE 1200.

170. (A) 1, 2, 3
The development of Indian culture can be seen through the layers of its foundational texts. It started with the ancient Vedic Samhitas, followed by the moral and mythological complexity of the major epics. Later, the Bhagavatapurana added a deep layer of devotional narrative that became central to popular religious life. This sequence reflects the shifting focus and deepening emotional richness of the country's literary and artistic heritage over time.

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171. (D) A continuous evolution where ancient rituals, codified texts, epics, and religious movements deeply interlinked visual and performative arts.
The history of Indian culture up to CE 1200 is one of continuous and interconnected growth. Every stage of development, from early rituals to formal texts and religious movements, played a part in shaping the country's visual and performative arts. This synthesis shows that the arts were not separate fragments but were all part of a single, evolving tradition that reflected the spiritual and social life of the people.

172. (B) The Vedas, Ramayana, and Mahabharata
To understand where the characters of Indian theatre come from, one must study the most important ancient texts. The Vedas, Ramayana, and Mahabharata provide the foundational archetypes and stories that actors use on stage. These works are the source of the moral dilemmas, heroic figures, and dramatic conflicts that have defined the country's performative traditions for thousands of years, making them essential for any study of the arts.

173. (A) Both Statement I and Statement II are true.
The Bhakti movement placed a high value on the emotional experience of devotion. Because dance and music are naturally expressive and can

create deep emotional connections, they became central to Bhakti practices. This focus on emotion allowed the arts to serve as a primary way for people to experience and express their love for the divine, making performance a vital part of the religious life of the entire community.

174. (A) Both A and R are true and R is the correct explanation of A.
Cave paintings are vital to the study of history because they are the very first visual records of human culture. They show us what the earliest societies were like, how they lived, and what rituals they performed. By studying these images, we can trace the very beginning of the human impulse to create art, providing a necessary foundation for understanding everything that came after in the evolution of Indian culture.

175. (A) The Ramayana as a cultural and theatrical text
When dance forms in a region focus on stories of Rama, it is a clear sign of the profound influence of the Ramayana. This epic is more than just a story; it is a foundational text that provides the narrative and moral framework for much of the country's art and performance. Its enduring popularity across different regions shows how a single work of literature can shape the cultural identity of an entire society.

176. (B) By mirroring the "ways of the world" (loka-vritta) and translating societal emotions into aesthetic experiences.
According to the Natyasastra, theatre functions as a product of society by mirroring the "ways of the world." It takes the experiences and emotions of everyday life and transforms them into an aesthetic experience for the audience. This connection ensures that theatre remains relevant to the people who watch it, as it reflects their own lives and feelings while providing them with a deeper understanding of human nature.

177. (B) Natural rock surfaces to structured religious architecture and iconography.
The evolution of visual art in India is most clearly seen in the move from natural to structured environments. It began with paintings on the walls of caves and rock shelters and grew into the creation of elaborate and highly detailed sculptures and iconography in religious buildings. This transition shows a society that was developing more formal and organized ways of expressing its spiritual and artistic values through permanent and public works of art.

178. (A) 1, 2, and 4
The Cilappadikaram is a vital source for understanding the history of Indian performance. As a major Tamil epic, it tells the powerful story of Kannagi and provides detailed accounts of the dance and music traditions of the time. While some might overlook its relevance, the text is actually a cornerstone of cultural history, offering a rare look at the sophisticated artistic life of ancient South India.

179. (C) The essential emotional or aesthetic flavor elicited in the audience.
In the history of Indian dance and drama, Rasa is the most important concept. It refers to the specific emotional or aesthetic "flavor" that a performance is designed to create in the audience. By using acting, music, and dance to evoke a particular Rasa, the artist is able to share a deep and meaningful experience with the viewer, making the performance more than just movement but a powerful emotional journey.

180. (A) P-3, Q-1, R-2, S-4
Every aspect of ancient Indian culture has its own unique place and significance. The evolution of art is documented in cave paintings and sculptures, while the major epics provide the narrative heart of theatre. The divine origin theory is a central part of the Natyasastra, and the idea that art is a product of society is seen in the way that rituals and beliefs shape every form of artistic expression.

181. (C) Historic period up to CE 1200
The historic period leading up to CE 1200 was a time of massive development in sculptural art. This era saw the creation of extensive rock-cut sculptures and temple carvings that reflected the complex belief systems of the time. These works were not just artistically beautiful but were also a permanent record of the religious and social values of the society, showing how art and spirituality were completely integrated during this period.

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182. (B) They serve as rich reservoirs of content and character for traditional dance and theatre.
The epics and Puranas are the most important sources of material for Indian performative arts. They provide a nearly endless supply of stories and characters that dancers and actors can bring to life on stage. These texts are not just ancient stories but are living part of the culture, continuing to inspire new generations of artists and provide the thematic core for traditional performances across the country.

183. (D) It strictly segregated art from religion.
The Bhakti movement was all about bringing religion and life together through the power of personal devotion. Far from separating art from religion, it used music, dance, and poetry as the primary ways for people to connect with the divine. This integration of spirituality and creativity was the movement's greatest contribution to culture, making the arts more emotional, accessible, and central to the religious experience of everyone.

184. (A) Societal product - Art stems from community rituals and beliefs
The idea that art is a societal product is a key way to understand cultural evolution. It means that artistic forms are not random but grow naturally out of the shared rituals and beliefs of a community. This perspective shows how every dance, song, or sculpture is a reflection of the people who created it, serving as a meaningful record of their spiritual and social history.

185. (A) 2, 3, 4, and 5
The evolution of dance and drama was shaped by a combination of literary, mythological, and social factors. This includes the narratives of the epics, the theories of the Natyasastra, and the energy of communal rituals and the Bhakti movement. While prehistoric cave paintings are important for the history of visual art, it was these later and more structured influences that most directly shaped the formal traditions of Indian performative arts.

186. (A) Natyasastra - Pre-historic cave text
It is important to accurately place foundational texts in their correct historical context. The Natyasastra is a sophisticated work of the historic period, not a prehistoric cave text. While cave paintings belong to the prehistoric era and the Bhakti movement shaped later dance traditions, the Natyasastra represents a much later stage of cultural development where the theories of performance were formally codified and written down.

187. (D) Stock market economics
Representative aspects of culture are the ways a society expresses its identity and values through creative work. This includes dance, theatre, and visual arts like sculpture and painting. These forms provide a visible and performative record of what the society cares about. Economics, while important, is not a "representative" art in this context, as it does not involve the same kind of creative and spiritual expression found in the arts.

188. (B) They provide the mythological narratives and ritualistic frameworks that shape art, dance, and drama.
Belief systems are the foundation of culture because they provide the "why" and the "how" for artistic expression. They offer the stories that artists tell and the ritualistic structures that they follow. By providing this framework, belief systems ensure that art is more than just decoration; it is a meaningful way for a society to express its deepest truths and to share them with each generation.

189. (C) The visual motifs and techniques used in rock shelters like Bhimbetka.
To understand prehistoric art, one must look at the actual evidence left behind by early humans. This means studying the paintings found in rock shelters like Bhimbetka. By analyzing the visual motifs and the techniques used, we can gain a clear picture of what early human life was like and how these communities expressed their relationship with nature and their shared rituals through the first forms of art.

190. (A) Both Statement I and Statement II are true.
There are two main ways to look at how Natya began. The Natyasastra provides a mythological explanation, claiming that theatre was created by the god Brahma. Simultaneously, the sociological view correctly identifies that art also evolved from the rituals and social needs of human communities. Both perspectives are important

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for a complete understanding of how theatre developed and how it has been viewed in Indian history for centuries.

191. (A) A strong correlation between codified texts, visual representations, and performative practices.
When sculptures depict the same poses described in ancient texts, it shows that different parts of the culture were working together. It proves that the formal rules of the Natyasastra were actually being followed by both dancers and artists. This correlation shows a society where theory, performance, and visual art were all part of a single, unified tradition that was shared and understood by everyone involved.

192. (B) Performances saturated with intense devotion, emotional surrender, and accessibility.
The influence of the Bhakti movement transformed Indian theatre into a more personal and emotional experience. By focusing on deep devotion and love for the divine, performances became more expressive and reached a much wider audience. This shift allowed people from all walks of life to connect with the divine through art, making theatre a primary and accessible tool for spiritual engagement and community sharing.

193. (B) The vast and complex character rosters found in the Ramayana, Mahabharata, and Puranas.
The rich variety of characters in Indian drama is a direct result of the incredible stories found in the ancient epics and Puranas. These texts provide a wide range of heroes, villains, and divine beings, each with their own complex motives and emotions. This depth of character material allows actors to explore the full range of human experience, creating powerful and enduring performances that continue to resonate with audiences today.

194. (A) Visual and performative arts (dance, drama, sculpture) that express societal values and beliefs.
In a historical context, "representative aspects of culture" are the arts that show us what a society is like. This includes dance, theatre, and visual works like sculpture and painting. These forms are "representative" because they are the ways a community expresses its identity, values, and relationship with the divine, serving as a living record of their spiritual and social history over long periods of time.

195. (C) Cilappadikaram
To trace the evolution of the arts in South India, the Cilappadikaram is an essential work of literature. As a major Tamil epic, it provides a detailed and rare look at the dance and music traditions that were central to the society of the time. By studying this text, we can see how regional artistic forms developed and how they contributed to the broader and diverse landscape of the Indian performing arts.

196. (D) They serve as crucial visual evidence of early human life and cultural evolution.
Prehistoric cave paintings are more than just simple drawings; they are the earliest records we have of human creativity and social interaction. They provide vital evidence of how early people lived, what animals they hunted, and the rituals they performed. These paintings mark the very beginning of the cultural history of India, showing the first steps in a process of artistic development that has continued for millennia.

197. (A) Both A and R are true and R is the correct explanation of A.
The Bhagavatapurana is a vital source for traditional dance because it provides the stories that dancers perform. Specifically, its detailed narratives of the life of Krishna offer a wealth of emotive material that is perfect for the stage. Because the text presents these myths in such a powerful and dramatic way, it has become a central part of the classical dance repertoire, shaping the themes and emotions of performances today.

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198. (B) It completely dismisses the role of societal rituals in performance.
The Natyasastra is a comprehensive text that embraces all aspects of performance. While it propounds a divine origin theory, it also recognizes and integrates the role of societal rituals and the "ways of the world." The claim that it dismisses the importance of rituals is incorrect, as the text's goal was to create a complete system that combined spiritual tradition with the practical reality of human life and performance.

199. (D) Yajurveda - Acting (Abhinaya)
In the mythic creation of the Natyaveda, each of the four Vedas provided a specific part of the performative arts. The Yajurveda is specifically credited with contributing Abhinaya, which is the art of acting and expressive gesture. This connection shows that the ancient tradition saw acting as being rooted in the sacred and ritualistic movements of the Vedic period, giving it a divine and highly respected status.

200. (A) Pre-historic period - Codified classical theatre
It is important to correctly match art forms with their historical periods. Codified classical theatre is a development of the historic period, when formal theories were written down in texts like the Natyasastra. It did not exist in the prehistoric era, which is instead characterized by simpler visual records like cave paintings. Understanding this timeline is essential for a correct view of how Indian artistic traditions developed and became more complex over time.

201. (C) Extraterrestrial intervention
The evolution of Indian dance and drama was a human and cultural process. It was driven by the society's rituals, its belief systems, and the mythological explanations found in its sacred texts. These factors provided the purpose, the structure, and the themes for the performing arts. Theories of extraterrestrial intervention are not part of the historical or sociological study of how these ancient and sophisticated traditions were born and grew within their own society.

202. (A) It witnessed a dynamic evolution from ritualistic cave art to highly structured classical texts and devotional movements.
The cultural history of India up to CE 1200 is a story of continuous and dynamic growth. It began with the earliest ritualistic cave art and moved through the development of the Vedas, the codification of performance theory, and the rise of emotional devotional movements. This synthesis shows a society that was constantly building on its past to create new and more sophisticated ways of expressing its spiritual and artistic values.

203. (D) Ceremonies, beliefs, and daily rituals organically shape the development of performative arts.
To understand art as a societal product, we must see it as an organic part of life. Every ceremony, shared belief, and daily ritual helps to shape the way a community expresses itself through performance. This approach shows that art is not something separate from society but is a direct reflection of the people who create it, serving as a meaningful record of their collective identity and shared experiences.

204. (C) Statement I is false but Statement II is true.
The Ramayana is much more than a regional story; it is a foundational epic that has influenced all of Indian culture. Similarly, the Mahabharata provides a wealth of complex characters that are central to theatrical traditions across the entire subcontinent. While the first statement incorrectly limits the impact of the Ramayana, the second statement accurately describes the enduring and widespread importance of the Mahabharata to the performing arts.

205. (A) P-3, Q-4, R-1, S-2
Every part of the Indian cultural landscape is defined by its own key examples. The evolution of visual art is seen in cave paintings and sculptures, while the development of Natya is shaped by both divine myth and social ritual. The major epics like the Ramayana provide the narrative heart of theatre, and religious movements like Bhakti have had a profound and transformative impact on the themes and practice of dance and music.

206. (A) 1, 2, and 3
The relationship between the Vedas and theatre is fundamental to the ancient Indian tradition. The Natyaveda is seen as a combination of elements from all four original Vedas, with the Rigveda providing speech and the Samaveda providing music. Far from being irrelevant, these ancient sacred texts provided the very building blocks that were used to create the theoretical and technical framework for classical drama and performance.

207. (A) The Bhakti movement and Bhagavatapurana on dance.
When a poet's song about Krishna is used by dancers, it is a perfect example of the Bhakti

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movement's influence. This process shows how religious devotion and artistic expression were completely integrated. The stories of Krishna, often drawn from the Bhagavatapurana, provided the emotional and narrative material that helped to spread the message of devotion and to create new and vibrant forms of performance that reached people across all levels of society.

208. (B) The Pre-historic period marked by cave paintings
In the history of Indian art, the prehistoric period is the first stage. This era is defined by the creation of cave paintings and rock art, which were the first visual records of human culture. This stage happened long before the more structured and organized development of sculptures in the historic period. Understanding this sequence is vital for seeing the continuous line of artistic evolution that has shaped Indian culture from its very beginning.

209. (A) Art forms became powerful mediums for religious and cultural expression.
The integration of belief systems into art gave every form of expression a deeper meaning and purpose. By using paintings, sculptures, and performances to represent their spiritual truths, communities were able to create powerful and lasting ways to share their values. This connection allowed art to serve as more than just decoration; it became an essential part of the society's spiritual and cultural life, helping to reinforce their shared identity and traditions.

210. (A) Established, structured ceremonies reflecting community beliefs that often birthed performative expressions.
In the study of how art evolves, rituals are seen as the starting point. These are the organized ceremonies that a community performs to express its beliefs and needs. Because these rituals often involve rhythm, movement, and storytelling, they provide the basic structures that eventually grow into formal arts like dance and drama. Understanding rituals is essential for seeing how theatre was born from the organic social and spiritual activities of the people.

211. (C) Cilappadikaram
Alongside the two great Sanskrit epics, the Cilappadikaram is a vital text for understanding the history of Indian performance. As a major Tamil work, it provides a detailed account of the dance and music traditions of early South Indian society. Its inclusion with the Ramayana and Mahabharata shows the importance of both Sanskrit and regional literary traditions in shaping the overall landscape of the performing arts in ancient India.

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212. (D) Its evolution is explained through both divine myth and sociological development.
To understand Natya, one must look at it from two different points of view. The ancient traditions provide a mythological explanation, claiming it was a gift from the gods. Simultaneously, modern history and sociology see it as a product of human rituals and societal needs. Both ways of explaining the birth of theatre are important, as they together provide a complete picture of how the arts have been viewed and practiced throughout Indian history.

213. (C) It marks the beginning of the pre-historic era.
The study of early cultural history up to CE 1200 covers a long period that includes the prehistoric era, the Vedic period, and the early phases of the Bhakti movement. However, this history does not mark the beginning of the prehistoric era; rather, it includes and analyzes that era as part of a much longer process of cultural development. This distinction is important for a correct view of the timeline and scope of Indian historical and artistic evolution.

214. (B) Bhagavatapurana - Narratives heavily used in devotional dance
Correctly matching an ancient text with its role in the arts is essential. The Bhagavatapurana is famous for its stories, particularly those about Krishna, which are the thematic core for many forms of devotional dance. Other associations, like linking the Ramayana to the life of Krishna or the Natyasastra to cave mapping, are incorrect and do not reflect the actual content or historical importance of these foundational works of Indian literature.

215. (A) 1, 2, 3, 4, and 5
The performing arts of India were shaped by a diverse range of foundational texts. The Vedas provided the early structures of rhythm and speech, while the epics and the Bhagavatapurana

gave theatre its rich narrative and emotional content. Regional works like the Cilappadikaram and the formal theories of the Natyasastra also played a vital role, together creating the complete and complex tradition of Indian performance that evolved up to CE 1200.

216. (A) Atharvaveda - Cave painting
The Natyasastra explains the creation of drama through a myth that links it to the four Vedas. Speech is derived from the Rigveda, music from the Samaveda, and acting from the Yajurveda. The Atharvaveda is the source of Rasa, or emotional sentiment. Cave painting is not one of the elements attributed to the Vedas, as it is a separate form of visual art that belongs to an earlier and different stage of cultural development.

217. (C) Product of industrial urbanization
The origins of Natya are found in divine myth, societal rituals, and shared belief systems. These are the factors that modern and traditional scholars use to explain how theatre was born and grew. Industrial urbanization, however, is a much later development that did not exist when these ancient performative traditions were first evolving. While it changed society later on, it was not part of the original cultural and spiritual forces that created Indian drama.

218. (A) Formed the narrative and ethical backbone of both visual arts and performative theatre across India.
The greatest contribution of the epics to culture is the moral and narrative framework they provided. The Ramayana and Mahabharata were not just stories but a common language shared by all of Indian art. Whether in the movements of a dancer or the carving of a temple wall, these texts provided the themes and the ethical lessons that have defined the country's artistic and spiritual life for thousands of years.

219. (D) Cave paintings provide early visual representation, which later evolved into structured sculptures in historic periods.
The history of Indian art is a continuous process of change. It began with the earliest visual records in the form of cave paintings, which showed how early people interacted with their world. Over time, these simple artistic impulses grew into the highly structured and complex sculptures of the historic period. This evolution shows a society that was becoming more technically advanced and organized while maintaining its deep commitment to visual storytelling and spiritual expression.

220. (C) Statement I is false but Statement II is true.
Religious movements, particularly the Bhakti tradition, used the arts to bring people closer to the divine, not to distance them. By focusing on personal and emotional devotion, the movement made dance and music essential to spiritual practice. While the first statement incorrectly describes the goal of these movements, the second statement accurately reflects how the Bhakti era's focus on personal love for the divine made expressive arts more central and relevant to everyone.

221. (A) Both A and R are true and R is the correct explanation of A.
The Cilappadikaram is an invaluable text because it documents the sophisticated performative traditions of ancient South India. It provides specific and detailed accounts of the music and dance that were a vital part of early Tamil society. Because it offers such clear evidence of these regional arts, the text is an essential resource for any historian trying to understand the full and diverse picture of the Indian performing arts tradition in the ancient period.

222. (D) The Mahabharata
When theatre enacts the stories of the Kurukshetra war, it is drawing directly from the Mahabharata. This epic is the primary source for the narrative and the characters involved in that legendary conflict. By using stylised movements to tell these stories, traditional performers keep the epic alive, demonstrating its enduring power to provide meaningful and dramatic content for the arts centuries after it was first composed.

223. (A) A gradual development from community rituals, festivals, and shared belief systems.
From a sociological point of view, the birth of drama is a long and natural process. It grew out of the communal activities that people performed together to celebrate, worship, or mark the seasons. These rituals and festivals provided the rhythm and the storytelling that gradually became more formal and complex, eventually

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evolving into the highly structured arts of theatre and dance that are central to Indian culture today.

224. (B) It legitimized drama as a sacred art form accessible to all, combining speech, music, acting, and emotion.
The creation of the Natyaveda from the elements of the original four Vedas was a powerful way to give theatre a sacred and legitimate status. By combining speech, music, acting, and emotion into a single "fifth Veda," the ancient tradition ensured that drama was seen as a holy act. Importantly, this myth also made these spiritual and moral lessons accessible to everyone, regardless of their social standing, making theatre a universal tool for spiritual growth.

225. (A) 1, 2, 3
The history of Indian cultural evidence follows a clear chronological path. It started with prehistoric cave paintings, the earliest surviving visual records. This was followed by the oral and written composition of the Vedic texts. Later, the classical epics and Puranas were developed, adding complex narratives and devotional themes to the country's literature and art. This sequence reflects the deepening complexity and changing focus of Indian culture over thousands of years.

226. (A) The mythological premise that Lord Brahma created the performative arts as a fifth Veda.
In the context of the Natyasastra, the divine origin theory is a myth that explains how theatre was born. It claims that Brahma created Natya to serve as a new Veda that would be accessible to all people. By giving theatre a celestial beginning, this theory ensured that the performing arts were seen as sacred and important, connecting human creative acts with the highest spiritual traditions of the ancient world.

227. (A) P-4, Q-1, R-3, S-2
Every major cultural theme in Indian history is linked to a specific type of evidence or theory. Prehistoric art is found in cave paintings, while the epics provide the narrative heart of theatre. The evolution of Natya is explained through both divine and societal theories, and religious movements like Bhakti have profoundly shaped the representative aspects of culture by emphasizing personal and emotional devotion in the arts.

228. (D) Atharvaveda
According to the mythic theory of the Natyaveda, the Atharvaveda was the source of Rasa, which is the emotional heart of drama. While other Vedas provided the physical and auditory parts of theatre, the Atharvaveda contributed the aesthetic experience that allows the audience to feel a specific emotion. This connection ensures that theatre is seen as more than just action, but a deeply felt and meaningful spiritual and aesthetic journey.

229. (C) They serve as concrete evidence of art evolution from pre-historic caves to historic sculptures.
Visual representations are vital because they provide a permanent record of cultural change. From the first paintings in prehistoric caves to the complex temple sculptures of the historic period, these artifacts show how artistic styles and religious beliefs have evolved. They are tangible proof of the human impulse to represent the world and share spiritual truths through art, serving as a clear record of the country's long and rich cultural history.

230. (B) Cilappadikaram is a minor text with no relevance to dance.
It is important to correctly value the major works of Indian literature. The Cilappadikaram is a vital Tamil epic and is a primary source for understanding ancient dance and music traditions. Any claim that it is a "minor" text is incorrect, as it is a cornerstone of regional cultural history and provides essential insights into the sophisticated performative arts that flourished in South India alongside the better-known Sanskrit traditions.

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231. (D) 1, 2, 3, and 4
The evolution of dance and drama was a complex process shaped by many different factors. It has a divine origin story but is also a product of human society and rituals. It draws its content from the great epics and was later spread through the emotional power of religious movements. Together, these elements created a rich and diverse tradition of performance that has remained central to Indian culture for centuries.

232. (A) Cilappadikaram - Tamil epic tradition
Correctly matching a text with its cultural tradition is fundamental. The Cilappadikaram is a foundational work of the Tamil epic tradition, providing rich insights into the life and arts of early South India. Other associations, like linking the Mahabharata specifically to the Tamil tradition or calling the Bhagavatapurana a prehistoric text, are incorrect and do not reflect the actual historical and literary context of these important works of Indian heritage.

233. (C) Rasa - Architecture
In the theory of Natya, each term has a specific meaning related to performance. Pathya is speech, Gita is song, and Abhinaya is acting. Rasa, however, refers to the emotional or aesthetic sentiment experienced by the audience, not to architecture. While architectural design is important for building theatres, it is not one of the four essential performative elements listed in the Natyasastra's theory of how drama functions and moves an audience.

234. (A) Pre-historic tool-making techniques
The content of traditional Indian theatre is rooted in narrative and spiritual traditions. The Ramayana, Mahabharata, and Bhagavatapurana provided the characters and stories that define the stage. While prehistoric tool-making was a vital part of early human development, it did not provide the myths or the complex human characters that shaped the performative traditions of the historic period. Theatre is about storytelling and emotion, which are found in the country's great literary and religious texts.

235. (D) It utilized the emotive power of dance and theatre to foster a widespread, personal connection with the divine.
The Bhakti movement's role in culture was to make spirituality a personal and emotional experience. It used dance and theatre as primary tools because they could directly touch the heart of the common person. By using these expressive arts, the movement was able to reach a wide audience and create a culture where devotion was not just a matter of ritual but a lived and creative experience shared by the entire community.

236. (B) Texts, rituals, belief systems, and the resulting visual and performative arts up to CE 1200.
To understand the full picture of ancient Indian culture, one must see how all the different parts are connected. This means recognizing that texts, rituals, and belief systems all worked together to shape the visual and performative arts. By studying these connections, we can see that Indian culture was not a collection of separate pieces but a single, evolving whole that grew and changed in a continuous process from the earliest times through CE 1200.

237. (C) Statement I is false but Statement II is true.
The Natyasastra does not say that theatre is independent of society; in fact, it describes it as a mirror of the world. Historical evidence clearly shows that art evolved in close connection with the rituals and beliefs of the community. While the first statement incorrectly describes the theory of the Natyasastra, the second statement accurately reflects the actual process of cultural development, where the arts are an organic product of human society and its values.

238. (A) Both A and R are true and R is the correct explanation of A.
The Ramayana and Mahabharata are vital to dance because they provide the core material for the performance. These epics offer the myths and the character types that dancers use to express emotion and tell stories. Because these texts are so deeply embedded in the culture, they provide a common language that both the artist and the audience understand, making the performance a shared and meaningful exploration of moral and spiritual values.

239. (A) The theory of art as a product of society and its early rituals.
A cave painting showing people in masks moving in a circle is strong evidence that art began with communal rituals. These early group activities, performed for social or spiritual reasons, provided the foundation for what would eventually become the formal arts of dance and drama. This visual record supports the theory that art is not a divine gift or a random act but is an organic expression of the rituals and beliefs of human society.

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240. (A) 1, 3, and 4
Religious movements, such as Bhakti, have always been major drivers of cultural change. They profoundly influenced the arts by introducing new devotional themes and using performance to reach a wider audience. Rather than restricting classical dance, these movements often provided it with new energy and purpose. These traditions have played a vital role in shaping the country's artistic landscape from the ancient period through the medieval era.

241. (B) A shared basis in belief systems, rituals, and epic narratives.
Visual and performative arts in the historic period are connected because they all draw from the same cultural well. Sculptures on a temple wall and actors on a stage both use the stories of the epics and the symbols of the community's belief systems to share meaning. This shared foundation ensures that every form of artistic expression is part of a single, unified tradition that reflects and reinforces the values of the society.

242. (A) They laid the foundational elements (like rhythm, mimicry, and communal gathering) for the evolution of dance and drama.
Early human rituals were the birthplace of performance. By bringing people together for rhythmic movement, chanting, and storytelling, these ceremonies provided the basic building blocks for what would eventually become the formal arts of dance and drama. This organic process shows that theatre was not a sudden invention but grew naturally out of the social and spiritual needs of human communities as they sought to express their relationship with each other and the world.

243. (C) The progression of visual and performative expressions from prehistoric caves to codified texts, elaborate sculptures, and devotional theatre.
The evolution of art in India is a story of continuous and meaningful change over thousands of years. It began with the earliest visual records in caves and gradually grew into the highly organized and sophisticated traditions of codified texts, temple sculptures, and devotional performances. This progression shows a society that was becoming more complex to express its values and experiences while maintaining a deep connection to its spiritual and cultural heritage.

244. (D) Bhagavatapurana
To understand the content and character of the Vaishnava tradition in the arts, the Bhagavatapurana is the most important text. It provides the stories of Vishnu and Krishna that are the heart of many dance and theatre forms. By offering rich and emotive narratives, the text allows performers to explore the full range of human and divine emotion, making it a primary source for the devotional arts that are a major part of Indian culture.

245. (C) They include the evolution of cave paintings, sculptures, dance, and drama.
Representative aspects of culture are the creative ways a society shows its identity and values. This includes the entire history of artistic development, from the first cave paintings to the most complex sculptures and performances. These forms are "representative" because they provide a visible and living record of what the society believes in and how it has changed over time, serving as an essential source for anyone studying the history of human culture.

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246. (B) It asserts that drama was created for the exclusive use of the gods.
The divine origin theory of Natya is actually about making drama accessible to everyone, not just the gods. According to the Natyasastra, Brahma created theatre specifically so that all people, regardless of their social standing, could receive moral and spiritual education. Any claim that it was intended only for the gods is incorrect, as the entire purpose of this "fifth Veda" was to serve as a universal tool for the spiritual benefit of all of humanity.

247. (D) Rituals - Structured societal practices influencing art
In the study of culture, it is vital to correctly define how different elements work together. Rituals are the organized and shared practices of a society that have a direct and powerful influence on the development of the arts. They provide the rhythm, the symbols, and the narrative structures that grow into the formal traditions of dance and drama, showing that art is an organic product of the community's social and spiritual life.

248. (A) Bhagavatapurana - Epic exclusively about early agriculture
Correctly identifying the nature of an ancient text is essential for historical study. The Bhagavatapurana is a major religious and cultural work focused on the life of Krishna and the Vaishnava tradition, not on agriculture. While other pairings correctly link the Ramayana, Mahabharata, and Cilappadikaram with their central themes, the association of the Bhagavatapurana with purely agricultural topics is incorrect and does not reflect its actual historical and artistic importance.

249. (C) Modern cinematic techniques
The character and content of traditional Indian theatre were shaped by ancient and medieval forces like religious beliefs, societal rituals, and divine origin myths. These factors provided the themes and the structure for the performing arts over thousands of years. Modern cinematic techniques, however, are a very recent development and were not part of the cultural and spiritual forces that originally defined the traditional world of Indian dance and drama up to CE 1200.

250. (A) The rich, interconnected evolution of Indian visual and performative arts rooted in texts, rituals, and religious movements up to CE 1200.
The most important theme of early Indian cultural history is the way that different artistic and spiritual traditions grew together over time. From the first cave paintings to the most complex classical texts and devotional movements, every part of the culture was interconnected. This evolution created a rich and diverse landscape of visual and performative arts that were all rooted in the shared beliefs and practices of the people, forming a unified and enduring cultural heritage.

251. (B) Environment and survival activities
Pre-historic cave paintings serve as vital historical records, illustrating the fundamental engagement of early humans with their surroundings. These visual representations primarily document the immediate natural environment and the essential activities required for survival. This direct depiction of daily life provides researchers with significant insights into the foundational social interactions and cognitive development of early inhabitants in India.

252. (A) They evolve into complex narratives of societal norms
As cultural history transitioned from the pre-historic era to historic periods, the complexity of visual representations increased significantly. Artistic expressions moved beyond rudimentary survival depictions to incorporate more intricate narratives. These evolving visual forms began to reflect the emerging societal norms and complex cultural paradigms of the time, serving as a sophisticated record of India's developing historical trajectory.

253. (C) To map the broader cultural trajectory of India
Systematic categorization of visual representations across various chronological layers allows historians to reconstruct the historical development of Indian culture. By analyzing these changes over time, researchers can identify the transition from basic survival art to complex societal narratives. This methodological approach enables a comprehensive understanding of the broader cultural shifts that occurred from pre-historic times up to CE 1200.

254. (D) It reflected lived experiences and environmental engagements
Evidence found within early cave art demonstrates that these depictions were deeply rooted in the practical realities of early human existence. Rather than being purely aesthetic, these artistic forms functioned as direct reflections of lived experiences. They capture the primary environmental engagements of the people, illustrating how early art was inextricably linked to the survival and social interactions of inhabitants.

255. (C) Subsequent cultural developments during historic periods
The study of early visual forms establishes a foundational baseline for interpreting the progression of Indian civilization. By observing the continuous evolution of art from pre-historic beginnings, scholars can better understand the more elaborate cultural developments that emerged during later historic periods. This chronological perspective is essential for tracing the genesis and transformation of artistic expression leading up to CE 1200.

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256. (B) As rudimentary markers of localized belief systems
In the early phases of the historic period, sculptural art served a fundamental role in representing specific spiritual or community values. These early sculptures acted as basic indicators of belief systems tied to particular regions or groups. This initial stage of sculptural development provided the groundwork for the more complex and sophisticated visual representations that would characterize later Indian history.

257. (D) The changing dynamics of Indian society up to CE 1200
The transition of sculptural forms through different historical eras offers a direct reflection of the shifts occurring within the broader social structure. As structural and thematic elements evolved, they mirrored the changing dynamics and complexities of Indian society until CE 1200. Such visual representations provide tangible evidence of how artistic progress is inherently linked to the chronological developments of a civilization.

258. (A) Codified cultural and artistic norms
The movement from rudimentary markers to sophisticated sculptures signifies a transition toward more established artistic practices. This shift indicates that historic communities were moving toward codified cultural and artistic norms. Such a transformation demonstrates the increasing complexity of society as it formalized its artistic expressions into enduring stone and metal forms during the historic period leading up to CE 1200.

259. (C) To turn abstract philosophies into stone and metal forms
Historic communities utilized sculptures as a means to give physical form to their conceptual and spiritual ideas. By materializing abstract cultural philosophies into durable mediums like stone and metal, these societies created lasting visual representations of their beliefs. This process allowed complex intellectual paradigms to be preserved and communicated through artistic evolution, bridging the gap between intangible thoughts and artifacts.

260. (A) The underlying cultural framework of the era
Analyzing the stylistic changes in sculptural art over time provides cultural historians with a way to interpret the deeper intellectual and social structures of the period. By decoding these progressions, researchers can reconstruct the underlying cultural framework that governed historic Indian society. This study reveals how artistic evolution serves as a primary source for understanding the broader chronological shifts up to CE 1200.

261. (D) Sacred creation with divine origins
The Natyasastra presents a conceptual framework where dance and drama are viewed as something far beyond a simple human invention. By positioning Natya as a sacred creation with divine origins, the text establishes a sanctified status for the performative arts. This theory suggests that the foundation of theatre was orchestrated through divine intervention, setting it apart from mundane daily activities.

262. (B) To serve a higher spiritual and didactic purpose
Within the framework of the divine origin theory, the formulation of dance and drama was not intended for simple amusement. Instead, divine intervention was believed to have established these arts to fulfill significant spiritual and educational roles. This didactic purpose ensured that performative arts served as a vehicle for higher truths, elevating the importance of theatre within India's early cultural history.

263. (C) Elevated its status above mere entertainment
Attributing the genesis of dance and drama to a divine source significantly altered the social and spiritual standing of these arts. This divine origin theory provided Natya with a supreme authoritative status, elevating performative expressions far above the level of mere entertainment. Consequently, the art form became a sacred duty, governed by a rigid and sanctified framework that demanded profound respect.

264. (D) Performance rules, aesthetics, and practices
The sacred framework described in the Natyasastra provided a comprehensive set of guidelines that dictated every aspect of the performative arts. This system governed the

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specific rules, aesthetics, and performance practices that practitioners were required to follow. By establishing these divinely sanctioned artistic codes, the text ensured that dance and drama remained structured and consistent with their spiritual and authoritative origins.

265. (A) Adherence to divinely sanctioned artistic codes
Under the divine origin model, those involved in theatre and dance were required to treat their craft with deep reverence and discipline. This approach mandated strict adherence to divinely sanctioned artistic codes rather than spontaneous or unstructured movements. By following these established rules, performers fulfilled a sacred duty, ensuring that the performative arts maintained their spiritual significance throughout the history of Natya.

266. (B) Product of society, rituals, and beliefs
A sociological perspective views dance and drama as developments arising directly from human social environments rather than divine creation. This viewpoint examines performative arts as products of society, deeply rooted in the communal rituals and belief systems of the time. By focusing on these human-centered origins, researchers can understand how the practical needs of communities shaped the evolution of early arts.

267. (B) Practical ritualistic needs of communities
The growth and structured development of performative arts were fundamentally driven by the functional requirements of early human groups. These practical ritualistic needs of communities necessitated forms of expression that could support agricultural cycles and communal gatherings. As these social practices became more established, they provided the essential foundation for the eventual codification of dance and drama into formal disciplines.

268. (A) Components of communal rituals and beliefs
In their earliest stages, dance and drama were not isolated professional practices but were instead integrated into the daily life of society. They functioned as essential components of communal rituals and localized belief systems. These performative expressions served as direct responses to the social environment, helping to maintain community cohesion and facilitate spiritual practices long before evolving into formal traditions.

269. (C) During agricultural cycles and ritual practices
Early performative arts were originally tied to the rhythms of community life and the natural world. These expressions were frequently utilized during agricultural cycles and various ritual practices to mark important social or seasonal transitions. Such usage demonstrates that the foundations of dance and drama were deeply embedded in the practical and spiritual activities of early societies before structured narratives.

270. (D) Shifting belief systems and social structures
The development of specific styles and stories within performative arts was directly influenced by the environment in which they emerged. This sociological analysis indicates that the shifting belief systems and social structures of the time entirely shaped the aesthetic and narrative elements of dance and drama. As communities became more complex, their arts evolved to reflect these new social realities.

271. (C) As an indirect yet highly significant impact
While the Vedas are primarily religious texts, their influence on the development of Indian performance traditions is profound. Academic reviews characterize this influence as an indirect yet highly significant impact. These texts provided the essential structural elements and performative disciplines that served as building blocks for later theatre, demonstrating that the conceptual groundwork for Natya was rooted in rituals.

272. (B) Recitation, dialogue, and ceremonial actions
The Vedas contain specific components that directly anticipate the core requirements of theatre. Elements such as rhythmic recitation, early dialogue forms, and structured ceremonial actions provided the foundational techniques for later performative arts. By incorporating these rudimentary building blocks into ritual practices, the Vedic tradition established a framework of disciplined expression that dramatists and dancers would eventually refine into traditions.

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273. (D) Framework of ritual instructions and utterances
The content of the Vedic texts focuses heavily on elaborate instructions for rituals and specific performative utterances. This material provided a critical framework that influenced the later development of dance and drama in India. By establishing rules for synchronized speech and action within a sacred context, the Vedas laid the conceptual groundwork for the structured and disciplined nature of performative traditions.

274. (A) Integration of speech, movement, and sound
Vedic rituals required a precise and synchronized integration of speech, bodily movement, and auditory elements. This specific character made the rituals naturally align with the fundamental requirements of theatre, which also relies on the combination of these elements. The performative discipline demanded by Vedic ceremonies served as an early model for how diverse forms of expression could be unified in performance.

275. (C) Establishment of performative and structured discipline
Scholars identify the primary importance of the Vedas for later arts in the way they formalized expression. The relevance of these texts lies in their establishment of performative and structured discipline within a ritualistic context. This foundational approach to synchronized movement and sound created a critical conceptual groundwork that shaped the subsequent evolution of formal dance and theatrical arts.

276. (A) Indispensable role in shaping dance and theatre
The major epics occupy a central position in the development of Indian performative arts. According to historical analysis, the Ramayana and the Mahabharata play an indispensable role in shaping dance and theatre. These texts provided the narrative backbone and thematic depth that allowed performers to move beyond simple rituals into complex dramatic expressions, making them vital to India's entire cultural history.

277. (D) Narrative arcs, conflicts, and character profiles
The structural richness of the Ramayana and the Mahabharata offers vast resources for artistic adaptation. Their expansive narrative arcs, intense dramatic conflicts, and deeply developed character profiles provide an inexhaustible reservoir of material for theatre and dance. These features allow artists to continuously reinterpret the epics, using their complex stories and figures to create engaging and meaningful performative works.

278. (B) Filled with ethical dilemmas and emotional extremes
The thematic depth of the major epics makes them ideal for the stage. Their content is filled with complex ethical dilemmas and emotional extremes, which are essential for creating compelling drama. This narrative complexity allowed early dramatists to explore the human condition through performance, ensuring that dance and theatre could communicate profound moral frameworks while maintaining a high level of intensity.

279. (C) Designed for oral recitation and dissemination
The way the epics were originally created and shared influenced their suitability for theatre. These texts were designed for oral recitation and public dissemination, which naturally lent them to visual and physical translation on stage. This performative character ensured that the transition from a spoken story to a physical enactment was seamless, facilitating the growth of theatrical traditions in India.

280. (D) Profound cultural and moral frameworks
By drawing on the well-known episodes of the major epics, early performers were able to reach audiences on a deeper level. Dramatists utilized these stories to communicate profound cultural and moral frameworks through dance and theatre. This practice transformed the performative arts into powerful educational and social tools, using the shared narrative heritage of the epics to transmit societal values.

281. (A) Documentary source for dance and drama
The Cilappadikaram is more than a literary epic; it functions as an essential documentary source for the study of ancient performance. Researchers use this text to gain detailed insights into the contemporary state of dance and drama. It provides factual evidence regarding how these

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arts were integrated into society, offering a clear record of the traditions and practices of the time.

282. (B) Dance forms, conventions, and performer training
This major epic provides a wealth of technical information that is crucial for understanding performance history. The text explicitly describes various dance forms, theatrical conventions, and the rigorous training processes that performers underwent. Such detailed descriptions highlight the epic's profound relevance to the evolution of these arts, serving as a primary reference for the formal structure and early education.

283. (B) A highly evolved artistic society
The presence of systematic categorization for movement and music within the Cilappadikaram is evidence of a sophisticated cultural environment. These detailed classifications reflect a highly evolved artistic society that had already begun to formalize and codify its performative traditions. This indicates that by the time the epic was composed, dance and theatre had achieved a high degree of complexity and importance.

284. (A) Intertwining the story with artistic practice
The narrative structure of the Cilappadikaram is deeply connected to the world of performance. The epic engages with these arts by intertwining the story of the protagonist directly with the practice and public reception of dance and theatre. This integration demonstrates that the performative arts were not separate from daily life but were central to the social and narrative fabric.

285. (C) Their early codification and social integration
Cultural historians view this epic as a vital resource because it documents the maturation of performative traditions. The Cilappadikaram is considered fundamental to understanding the early codification and social integration of dance and theatre. By providing evidence on how these arts were structured, taught, and patronized, the text reveals the high level of organizational and societal importance they held.

286. (D) Divine play, emotive devotion, and rhythmic expressions
The Bhagavatapurana introduced significant changes to the thematic content of Indian performative arts. It provided a new thematic vocabulary for dance and theatre through its rich descriptions of divine play, emotive devotion, and rhythmic expressions. These narrative elements gave performers a fresh set of tools to explore spiritual themes, moving beyond traditional structures into more varied and expressive forms of storytelling.

287. (C) Shift to emotional and localized expression
The specific focus of the Bhagavatapurana on personal devotion and divine interactions necessitated a change in how stories were told on stage. This content demanded a shift to emotional and localized expression in theatrical performance. By prioritizing the internal feelings of characters and the intense bond between the divine and the devotee, the text pushed theatre toward an expressive style.

288. (B) Its lyrical and emotive intensity
The inherent nature of the Bhagavatapurana is particularly suited for the requirements of dance. Its lyrical and emotive intensity made it exceptionally relevant to the development of expressive dance forms. This characteristic allowed dancers to move beyond rigid technical movements, instead using the text's passionate and melodic qualities to guide their choreography and communicate deep emotional states to their audience.

289. (D) Evolved into accessible and expressive visual arts
Integrating the themes from the Bhagavatapurana transformed the nature of performative arts in India. By adopting these emotive and narrative elements, dance and theatre evolved into accessible and expressive visual arts. This transition allowed the arts to break away from rigid classical structures, making them more emotionally resonant and understandable to a wider audience through vivid and dramatic representation.

290. (A) Emotional depth and narrative vitality
The long-term impact of this purana on Indian culture is seen in the way it enriched artistic

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expression. Its foundational role lies in injecting emotional depth and narrative vitality into performative traditions. By providing stories that were both spiritually significant and emotionally powerful, the Bhagavatapurana ensured that dance and theatre remained dynamic and central to the public expression.

291. (C) Emotional devotion
The Bhakti movement brought about a major shift in the religious and cultural life of India. According to historical studies, this movement restructured the cultural landscape by prioritizing emotional devotion over rigid orthodox practices. This emphasis on a personal and passionate connection to the divine became the driving force behind many artistic changes, influencing how people expressed their faith through performance.

292. (A) Primary mediums for expressing devotional fervor
The rise of the Bhakti movement had a direct and profound effect on the role of performative arts in society. Dance and theatre became primary mediums for expressing devotional fervor during this period. This transformation meant that these arts were no longer just aesthetic pursuits but were utilized as essential tools for the public and passionate communication of new religious ideas.

293. (D) Expressive and community-oriented forms
Under the influence of the Bhakti movement, the style and accessibility of dance changed significantly. The movement encouraged expressive and community-oriented forms that moved away from exclusive, elite environments. These new styles were designed to be accessible to the general public, allowing people from all levels of society to participate in and witness the artistic expression of their shared beliefs.

294. (B) It evolved to dramatize the narratives of the movement, facilitating a direct emotional connection
The Bhakti movement fundamentally altered the purpose and structure of theatrical performance. Theatre evolved to dramatize the narratives of the movement, facilitating a direct emotional connection between the performers and the audience. By focusing on stories of devotion and divine love, these performances became powerful experiences that allowed viewers to engage personally and emotionally with the spiritual message being presented.

295. (C) Transitioned them into vehicles for devotion
The lasting legacy of the Bhakti movement was the redefinition of the goals of performative arts. It transitioned them into vehicles for devotion, dedicated to the public expression of faith. This change moved dance and theatre from being purely classical or ritualistic exercises into dynamic cultural tools used for the widespread dissemination of religious philosophies and the celebration of emotional spirituality.

296. (D) Central mechanisms for expression and propagation
Religious movements in India have historically relied on performance to reach and influence society. For these emerging movements, dance and theatre served as central mechanisms for expression and propagation. By utilizing the arts, these groups could communicate their specific rituals and philosophical tenets to a wider audience, ensuring that their messages were both visible and engaging within the landscape.

297. (A) The shifting dogmas of various religious movements
The development of performative arts in India was closely tied to ideological changes. Historical analysis shows that the shifting dogmas of various religious movements directly correlated with changes in the aesthetic and structural elements of dance and theatre. As religious beliefs and practices evolved, they dictated new styles, themes, and structures for performances, ensuring that the arts remained relevant to society.

298. (B) Adapted them to reflect rituals and philosophies
Rather than creating entirely new art forms, emerging religious groups often utilized what was already available. A new religious movement typically adapted existing theatrical traditions to reflect its specific rituals and philosophies. This process of adaptation allowed the movement to use familiar artistic structures while infusing them with new meanings, helping to establish its own unique identity within the broader culture.

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299. (B) Responsive to shifts from religious movements
Performative arts remained in a state of constant change throughout early Indian history. They were never static because they were highly responsive to shifts from religious movements. This continuous interaction meant that as different ideologies gained prominence, they reshaped the artistic landscape to match their needs. Consequently, dance and theatre functioned as evolving repositories that mirrored the ongoing transformations of society.

300. (A) Thematic and structural evolution of performances
The study of dance and theatre provides a unique lens for viewing religious history. By analyzing performative arts from pre-historic times until CE 1200, researchers can map the continuous influence of religious movements on the thematic and structural evolution of performances. This evidence demonstrates how spiritual ideologies have been the primary force dictating the development and transformation of Indian cultural expression.

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CHAPTER 02

Folk and Traditional Theatre Forms of India

1. Which term in the context of Indian performance traditions refers strictly to art forms adhering to the codifications found in the Natyashastra?
(A) Folk
(B) Classical
(C) Tribal
(D) Traditional

2. How is 'Desi' traditionally defined in the context of Indian performative practices?
(A) A regional, popular form tailored to the tastes of local people
(B) An ancient classical dance with rigid grammatical rules
(C) A strictly religious temple ritual performed only by priests
(D) A tribal hunting dance performed in the forests

3. Consider the following statements regarding Kudiattam:
I. It is traditionally performed by the Chakyar and Nambiar communities.
II. It is the only surviving specimen of the ancient Sanskrit theatre.
III. It relies heavily on the use of the Mizhavu drum.
IV. The performers speak exclusively in Malayalam without any Sanskrit verses.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

4. Identify the incorrect statement regarding Yakshagana.
(A) It is a traditional theatre form of Karnataka.
(B) The performance features a lead singer known as the Bhagavata.
(C) The themes are usually drawn from the Ramayana, Mahabharata, and Puranas.
(D) It strictly avoids the use of elaborate facial make-up and headgears.

5. Which of the following is a correct statement about Bhagavatamela?
(A) It is primarily performed by female dancers in Kerala.
(B) It is a secular street play performed during harvest festivals in Punjab.
(C) It is performed by male actors in the Melattur region of Tamil Nadu.
(D) The dialogues are exclusively written in Kannada.

6. Identify the correct pair of traditional theatre form and its primary musical instrument.
(A) Kudiattam – Dholki
(B) Tamasha – Tuntune
(C) Ankia-nat – Mizhavu
(D) Pandvani – Chenda

7. Identify the incorrect pair of regional theatre practice and its state of origin.
(A) Bhavai – Gujarat
(B) Jatra – West Bengal
(C) Bhand Jashan – Kashmir
(D) Therukoothu – Karnataka

8. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The Ramalila of Ramnagar, Varanasi is performed across multiple locations over a month.
Reason (R): The staging requires different geographical settings to physically represent various locations of the Ramayana epic like Ayodhya, Lanka, and Kishkindha.
(A) Both A and R are true and R is the correct

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explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

9. What is the most appropriate description of a 'Vesha' in the Bhavai theatre form?
(A) A musical composition sung in the background
(B) A specific type of stage lighting
(C) A dramatic episode or character portrayal
(D) The green room where actors prepare

10. Which of the following is NOT a defining characteristic of Nautanki?
(A) Complete absence of female performers throughout its history
(B) Use of the Nakkara (kettledrum) to provide a high-pitched rhythm
(C) Incorporation of popular folk tunes and classical ragas
(D) Melodramatic acting and robust singing

11. Which historical shift caused the Jatra of Bengal to transition from purely religious themes to secular and political narratives?
(A) The introduction of formal Sanskrit dramatic rules during the medieval period
(B) The significant influence of the Vaishnava Bhakti movement in the 16th century
(C) The complete banning of religious performances by local zamindars and officials
(D) The socio-political awakening and anti-colonial movements of the modern era

12. A director wants to incorporate a traditional Indian theatrical form that utilizes martial arts movements, vibrant masks, and lacks spoken dialogues to depict a mythological war. Which form is the most suitable?
(A) Tamasha
(B) Seraikella Chhau
(C) Kudiattam
(D) Pandvani

13. Consider the following statements regarding Laiharaoba:
I. It is a traditional form from Manipur.
II. It is associated with the worship of local deities called Umang Lais.
III. Maibis (priestesses) play a central role in the rituals.
IV. It strictly uses Kathak footwork and costumes.
V. The ritual enacts the creation of the universe.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) II, III, IV and V
(C) I, II, IV and V
(D) I, III, IV and V

14. Which competency is most essential for a performer in Pandvani?
(A) The ability to perform complex acrobatic leaps while wearing a heavy mask
(B) The capability to execute rigid classical mudras and gestures in silence
(C) The expertise to play the Nakkara drum continuously for several hours
(D) The skill to sing, narrate, and enact stories using a Tambura as a prop

15. A performer in northern Kerala is heavily painted with complex facial designs, wears a towering headgear, and enters a trance state to channel a local deity. Which specific theatre/ritual form is being executed?
(A) Theyyam
(B) Kudiattam
(C) Therukoothu
(D) Ankia-nat

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16. Read the given statements and select the correct option.
Statement I: Ankia-nat was introduced in Assam by the saint-scholar Sankaradeva in the 15th-16th century.
Statement II: The language used in Ankia-nat is primarily a mixture of Maithili and Assamese known as Brajavali.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

17. Which community is historically credited with the traditional performance of Chindu Bhagavata in Telangana?
(A) Nambiar
(B) Madiga
(C) Chakyar
(D) Bhil

18. Match the theatre forms in List I with their respective states in List II:
List I: (Theatre Form)
P. Bhand Jashan
Q. Therukoothu
R. Tamasha
S. Bhavai
List II: (State)
1. Maharashtra
2. Gujarat
3. Kashmir
4. Tamil Nadu
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

19. What defines a 'Tribal' dance in the context of Indian performance?
(A) It is based strictly on the text of the ancient Abhinavabharati.
(B) It requires formal training in a Guru-Shishya parampara for decades.
(C) It is an intrinsic part of the social and ritual life of forest communities.
(D) It is only performed in urban proscenium theatres for modern audiences.

20. Identify the incorrect statement concerning Rasalila.
(A) It is centered around the life and youthful sports of Lord Krishna.
(B) It is predominantly performed in the Braj region of Uttar Pradesh.
(C) It relies on verses from the Sur Sagar and Gita Govinda.
(D) It originated in the 20th century as a form of protest theatre.

21. Which of the following is a correct statement about the make-up in Theyyam?
(A) Make-up is restricted to simple sandalwood paste marks on the forehead.
(B) Performers wear generic plastic masks instead of traditional facial make-up.
(C) Artists use natural pigments to create specific patterns on the face and body.
(D) Only black and white colors are permitted throughout the Theyyam process.

22. Identify the correct pair of theatre form and its notable founding figure or reviver.
(A) Jatra – Sankaradeva
(B) Bhavai – Asait Thakar
(C) Ankia-nat – Chaitanya Mahaprabhu
(D) Pandvani – Bhasa

23. Arrange the typical performance sequence of a traditional Yakshagana performance in chronological order:
1. Entry of the main characters (Olagas)
2. Invocation and Sabhalakshana (Purvaranga)
3. The main dramatic narrative (Prasanga)
4. Mangalam (Concluding prayer)
(A) 2, 1, 3, 4
(B) 1, 2, 3, 4
(C) 2, 3, 1, 4
(D) 3, 1, 2, 4

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24. What is the most appropriate function of the 'Vidushaka' in traditional Sanskrit-derived theatre like Kudiattam?
(A) He provides comic relief and bridges the gap to the audience via local language.
(B) He acts as a specialist performer who executes complex martial arts combat moves.
(C) He is the lead percussionist responsible for playing the Mizhavu drum all night.
(D) He is the principal female character who performs high-pitched vocal sections.

25. Which of the following is NOT an instrument typically associated with the performance of Tamasha?
(A) Dholki
(B) Tuntune
(C) Mizhavu
(D) Halgi

26. Which traditional theatre form features a character known as the 'Vivek' (Conscience), who interrupts the action to sing moral and philosophical commentary?

(A) Jatra
(B) Bhavai
(C) Kudiattam
(D) Nautanki

27. What is the fundamental difference between Margi and Desi traditions in Indian performance?
(A) Margi is secular, while Desi is purely religious.
(B) Margi implies vocal music, while Desi implies instrumental music.
(C) Margi is performed by women, while Desi is performed by men.
(D) Margi follows standardized codes, while Desi is region-specific and flexible.

28. Consider the following statements regarding Nautanki:
I. It developed around Kanpur, Hathras, and Mathura.
II. It employs operatic singing styles and poetic dialogues.
III. It historically derived themes from romantic epics like Laila-Majnu and Shirin-Farhad.
IV. It uses the Khol as its primary percussion instrument.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, III and IV
(C) I, II and III
(D) II, III and IV

29. Identify the incorrect statement about Therukoothu.
(A) It literally translates to 'street theatre'.
(B) It is deeply connected to the Draupadi Amman cult.
(C) It is performed mostly in the royal palaces of Rajasthan.
(D) Performances usually span the entire night.

30. Which of the following correctly describes the traditional performance space of Bhavai?
(A) A closed proscenium arch stage with heavy velvet curtains
(B) A dedicated stone amphitheater in a temple courtyard (Koothambalam)
(C) A moving procession through the city streets
(D) An open ground (Chachar) where the audience sits in a circle around the performers

31. Identify the correct pair of mask tradition and its Chhau style.
(A) Purulia Chhau – Large, vibrant masks with mythological headgears
(B) Mayurbhanj Chhau – Elaborate papier-mâché masks
(C) Seraikella Chhau – No masks are used
(D) Kerala Chhau – Wooden masks

32. Identify the incorrect pair regarding regional theatre and its core linguistic medium.
(A) Yakshagana – Kannada
(B) Kudiattam – Tamil
(C) Jatra – Bengali
(D) Ankia-nat – Brajavali

33. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The martial arts traditions of ancient India heavily influenced the choreography of Chhau dances.
Reason (R): Chhau incorporates combat techniques, mock fights, and gaits that mimic animal movements derived from local martial practices like Parikhanda.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

34. Which is the most appropriate characteristic of the Khol instrument used in Ankia-nat?
(A) A double-faced terracotta or wooden drum played with hands
(B) A single-faced metallic kettle drum played with sticks
(C) A string instrument played with a bow
(D) A wind instrument similar to the flute

35. Which of the following forms is an EXCEPTION to the rule of using elaborate, heavily painted facial makeup (like Pachha or Kathi)?
(A) Theyyam
(B) Kudiattam
(C) Pandvani
(D) Yakshagana

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36. The extensive use of the 'Bhungal' (a long copper pipe instrument) in Bhavai creates a specific effect. What is its primary dramatic function?
(A) To provide a soft melody for romantic scenes
(B) To serve as a drone like a Tampura
(C) To accompany the comedic dialogue of the Vidushaka
(D) To announce the arrival of a character and heighten dramatic tension

37. If a theatre scholar wishes to study the most direct surviving performative link to Bhasa's Sanskrit plays, which form should they investigate?
(A) Therukoothu
(B) Tamasha
(C) Kudiattam
(D) Laiharaoba

38. Consider the following statements about Tamasha:
I. It features a musical narrative form known as Lavani.
II. The female performers are central to the performance.
III. It strictly deals with stories of the Mahabharata.
IV. The comedic character is known as the Songadya.
V. It gained immense popularity during the Peshwa rule.
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) II, III, IV and V
(C) I, II, III and IV
(D) I, III, IV and V

39. Which competency is essential for the lead 'Bhagavata' in Yakshagana?
(A) Mastery of rigorous classical dance footwork
(B) Skill in performing acrobatic sword fighting
(C) Expertise in intricate facial painting
(D) Ability to sing verses, control the rhythm, and direct the stage action

40. A researcher notes that a specific Indian theatrical form uses an enclosed structure called a 'Koothambalam', situated within a temple precinct. Which form is being studied?
(A) Kudiattam
(B) Bhavai
(C) Jatra
(D) Bhand Jashan

41. Read the given statements and select the correct option.
Statement I: Traditional folk theatres often function as a medium for socio-cultural education and moral instruction.
Statement II: Folk theatres rely entirely on written scripts without any scope for improvisation.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

42. In the Pandvani narrative tradition, what is the style called where the narrator remains seated throughout the performance?
(A) Vedamati
(B) Kapalik
(C) Bhaona
(D) Vesha

43. Match the terms in List I with their corresponding theatre forms in List II:
List I: (Term)
P. Songadya
Q. Sutradhara
R. Vivek
S. Maibi
List II: (Theatre Form)
1. Ankia-nat
2. Laiharaoba
3. Tamasha
4. Jatra
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

44. The term 'Bhaona' in the context of Assamese culture is best defined as:
(A) The musical instrument used in Bihu dance
(B) The physical presentation or staging of the Ankia-nat plays
(C) The specialized mask worn by demons

NODIA

(D) The script written by Sankaradeva

45. Identify the incorrect statement about Bhand Jashan.
(A) It is a traditional theatre form of Kashmir.
(B) It combines play-acting, music, and dance.
(C) It strictly avoids the use of satire.
(D) It employs satire to comment on social situations.

46. Which of the following is a correct statement regarding the make-up and costume of Yakshagana?
(A) The characters wear simple, everyday modern clothing.
(B) The actors perform completely bare-chested without any ornaments.
(C) Female characters use heavy demonic masks.
(D) Headgears (Kedage Mundasu) are elaborate and signify character types.

47. Identify the correct pair of epic and the specific traditional theatre predominantly known for enacting it.
(A) Draupadi Cult – Therukoothu
(B) Ramayana – Pandvani
(C) Mahabharata – Ramalila
(D) Krishna Leela – Bhavai

48. Arrange the evolution of Indian dramatic forms in a broad chronological perspective based on historical texts and practices:
1. Emergence of regional folk theatre (Desi)
2. Codification in the Natyashastra (Margi)
3. Ritualistic tribal performances
4. Rise of Bhakti-inspired traditional theatre

(A) 3, 2, 1, 4
(B) 2, 3, 4, 1
(C) 3, 1, 2, 4
(D) 1, 3, 2, 4

49. Which of the following is the best description of 'Chindu Bhagavata'?
(A) A classical solo dance of Andhra Pradesh
(B) A Telangana folk theatre influenced by Yakshagana, involving mythologies
(C) A string puppetry form of Karnataka
(D) A tribal hunting ritual of Chhattisgarh

50. Which form is an EXCEPTION to the use of heavy percussion instruments dominating its musical score?
(A) Rasalila
(B) Yakshagana
(C) Chhau
(D) Kudiattam

51. The Chakyar Koothu, a precursor to Kudiattam, is best classified as:
(A) A group tribal dance
(B) A modern proscenium play
(C) A solo traditional narrative performance
(D) A secular street performance

52. How does 'Traditional' theatre differ from purely 'Folk' theatre in the Indian context?
(A) Traditional theatre has no religious affiliations, unlike folk theatre.
(B) Traditional theatre is only performed in villages, while folk is urban.
(C) There is absolutely no difference; the terms are perfectly synonymous.
(D) Traditional theatre often bridges classical grammar and folk conventions.

53. Consider the following statements about Bhagavatamela:
I. It is performed in the temples of Thanjavur district.
II. The dancers are exclusively female Devadasis.
III. The performance incorporates classical Carnatic music.
IV. Prahlada Charitram is one of its most famous plays.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

54. Identify the incorrect statement about the instruments used in regional theatres.
(A) The Edakka is used in Kudiattam.
(B) The Mizhavu is the primary drum of Jatra.
(C) The Nakkara is essential in Nautanki.
(D) The Surnai is a wind instrument used in Bhand Jashan.

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55. Which of the following correctly describes the stylistic nature of Mayurbhanj Chhau?
(A) It relies heavily on masks for all characters.
(B) It is performed entirely by female dancers.
(C) It is a vocal-heavy tradition with no instrumental music.
(D) It is a mask-less form focusing on martial movements and choreography.

56. Identify the correct pair of geographical region and its specific Chhau style.
(A) Mayurbhanj – Odisha
(B) Purulia – Jharkhand
(C) Seraikella – Odisha
(D) Purulia – Assam

57. Identify the incorrect pair regarding regional theatre elements.
(A) Bhavai – Asait Thakar
(B) Jatra – Vivek
(C) Ankia-nat – Lavani
(D) Pandvani – Teejan Bai

58. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The Jatra of Bengal incorporates high-pitched acting and loud musical accompaniment.
Reason (R): Historically performed in open-air arenas without modern amplification, the loud delivery was necessary to reach thousands of spectators.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

59. What is the most appropriate translation/ meaning of the term 'Laiharaoba'?
(A) The dance of the peacocks
(B) The battle of the demons
(C) The harvest of the fields
(D) The merrymaking of the gods

60. Which of the following elements is largely ABSENT in a traditional Bhavai performance?
(A) Use of Bhungal
(B) Strict adherence to Natyashastra's mudras
(C) Religious invocation to Goddess Amba
(D) Social satire and humor

61. The introduction of the 'Gathas' and 'Khyals' directly influenced the evolution of which folk theatre form?
(A) Bhavai
(B) Kudiattam
(C) Nautanki
(D) Yakshagana

62. In the context of Tamasha, how is the 'Barya' applied in the performance?
(A) It is the lead female dancer.
(B) It is a specific type of drum.
(C) It is the curtain used to conceal actors.
(D) It refers to the chorus boys who provide vocal support.

63. Consider the following statements about Theyyam:
I. It is performed in the Malabar region of Kerala.
II. It breaks caste barriers as lower-caste performers embody upper-caste deities.
III. The headgears (Mudi) can be several feet high.
IV. It uses the Chenda drum extensively.
V. It is primarily a secular, romantic play.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

64. A practitioner of classical theatre must possess the competency to interpret texts via the four-fold abhinaya (Angika, Vachika, Aharya, Sattvika). Which folk form heavily relies on unscripted, spontaneous Vachika (dialogue) to engage the audience?
(A) Kudiattam
(B) Bhavai
(C) Chhau
(D) Laiharaoba

65. If a theatre student is analyzing a form where the main narrator holds a tambura in one hand, walks across the stage to dramatize scenes of the Mahabharata, and occasionally uses the

NODIA

tambura as a prop like a mace or bow, which form are they observing?
(A) Therukoothu
(B) Pandvani (Kapalik style)
(C) Yakshagana
(D) Jatra

66. Read the given statements and select the correct option.
Statement I: The Chindu Bhagavata form prominently features the story of Jambapurana to highlight the origins of the Madiga community.
Statement II: Chindu Bhagavata relies solely on classical Carnatic music without any regional folk tunes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

67. The 'Tuntune' is a musical instrument most closely associated with which state's folk theatre?
(A) Gujarat
(B) Kerala
(C) Maharashtra
(D) Assam

68. Match the props/costumes in List I with their corresponding theatre forms in List II:
List I: (Props/Costumes)
P. Kedage Mundasu
Q. Mudi (Towering headgear)
R. Tambura as a prop
S. Khol drum
List II: (Theatre Form)
1. Ankia-nat
2. Pandvani
3. Yakshagana
4. Theyyam
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-3, S-1

69. Define the role of 'Mizhavu' in traditional performance.
(A) A brass cymbal used in Jatra
(B) A string instrument used in Tamasha
(C) A large copper drum used for Kudiattam in Kerala temples
(D) A wind instrument used in Bhavai

70. Identify the incorrect statement about Ramalila.
(A) It is based predominantly on Tulsidas's Ramcharitmanas.
(B) The actors playing Ram and Sita are strictly trained adult professional actors.
(C) It involves local community participation.
(D) The Ramnagar Ramalila was patronized by the Kashi Naresh.

71. Which statement correctly identifies a feature of Therukoothu?
(A) The performance typically starts in the early morning and ends by noon.
(B) It is performed in a closed auditorium to maintain acoustic purity.
(C) The narratives are restricted strictly to local village myths, excluding pan-Indian epics.
(D) It extensively features Kattai (wooden ornaments) in its costumes.

72. Identify the correct pair of character and theatrical form.
(A) Vidushaka – Kudiattam
(B) Songadya – Yakshagana
(C) Bhagavata – Bhavai
(D) Vivek – Tamasha

73. Arrange the following traditional theatre forms generally from North India to South India (geographically based on their origin):
1. Bhand Jashan
2. Nautanki
3. Yakshagana
4. Kudiattam
(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 1, 2, 4, 3
(D) 4, 3, 2, 1

74. Which of the following is the best description of the 'Swang' tradition?
(A) A North Indian folk tradition that influenced Nautanki

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(B) A strictly religious ritual dance of Manipur
(C) A classical music tradition of South India
(D) A tribal mask dance of Odisha

75. Which theatrical form is an EXCEPTION to the use of spoken dialogue by the main dramatic actors?
(A) Tamasha
(B) Kudiattam (excluding the Vidushaka)
(C) Jatra
(D) Chhau

76. The 'Chakyar' community is historically entrusted with the performance of which art form?
(A) Yakshagana
(B) Kudiattam
(C) Therukoothu
(D) Laiharaoba

77. The term 'Sattra' is intrinsically linked to the performance culture of which traditional form?
(A) Jatra
(B) Bhavai
(C) Ankia-nat
(D) Bhagavatamela

78. Consider the following statements about Jatra:
I. It originally meant 'journey' or 'procession'.
II. Sri Chaitanya Mahaprabhu used it as a medium for propagating Krishna Bhakti.
III. In the modern era, it successfully incorporated themes like Lenin and Karl Marx.
IV. It uses a highly restrained, subtle acting style akin to cinema.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

79. Identify the incorrect statement regarding the costumes of Ankia-nat.
(A) The actors strictly wear Kathakali-style skirts.
(B) Performers wear colorful, traditional Assamese garments.
(C) Elaborate masks made of bamboo and clay are used for demons and animals.
(D) The Sutradhara wears a distinct white turban and tunic.

80. Which of the following is a correct statement about the origin of Bhavai?
(A) It was created by Sankaradeva in Assam.
(B) It was conceptualized by Asait Thakar in the 14th century in Gujarat.
(C) It was developed by the Peshwas in Maharashtra.
(D) It originated from the martial arts of Odisha.

81. Identify the correct pair of theatre form and its underlying theme.
(A) Bhand Jashan – Epic Mahabharata solely
(B) Bhagavatamela – Bhakti and Puranic tales
(C) Therukoothu – Secular romantic comedies
(D) Pandvani – Ramayana narrative

82. Identify the incorrect pair regarding musical instruments and theatre forms.
(A) Bhungal – Jatra
(B) Chande – Yakshagana
(C) Nakkara – Nautanki
(D) Dholki – Tamasha

83. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The Sutradhara in Ankia-nat remains on the stage from the beginning to the end of the play.
Reason (R): He is responsible for singing, playing the Khol, delivering the narrative, and directing the entrances and exits of the characters.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

84. What is the most appropriate description of a 'Nangiar' in the context of traditional theatre?
(A) The primary mask used in Purulia Chhau
(B) The wooden stage used for Yakshagana
(C) A male dancer in Laiharaoba
(D) A female performer of the Nambiar community in Kudiattam

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85. Which of the following traditional theatre forms does NOT typically feature a central, comedic character whose role is to improvise and mock current societal norms?
(A) Tamasha (Songadya)
(B) Bhavai (Ranglo)
(C) Ramalila (Ramnagar style)
(D) Kudiattam (Vidushaka)

86. The practice of using 'Brajavali' language in Assam was adopted to:
(A) Exclude the common people from understanding the plays
(B) Evoke the aura of Vrindavan and Krishna's life for the masses
(C) Replace the local Assamese language entirely in daily life
(D) Align with the royal decrees of the Mughal emperors

87. An actor requires extensive training in eye movements, breath control, and intricate hand gestures (mudras) for over a decade to perform a specific traditional role. Which form is being referenced?
(A) Nautanki
(B) Bhand Jashan
(C) Tamasha
(D) Kudiattam

88. Consider the following statements about Chhau dance:
I. It has three distinct regional styles.
II. Mayurbhanj Chhau uses large papier-mâché masks.
III. Seraikella Chhau uses symbolic, stylized masks.
IV. The music features the Mohuri and Dhol.
V. It was originally associated with the Chaitra Parva festival.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

89. A theatre director notices that his production lacks a strong rhythmic and dramatic entry for the antagonist. Based on traditional practices, adopting the 'Pravesha Daru' technique would be inspired by which form?
(A) Pandvani
(B) Jatra
(C) Bhagavatamela
(D) Bhand Jashan

90. A researcher travels to a village in Maharashtra to study a form that begins with a 'Gana' (invocation to Ganesha), followed by a 'Gaulan' (milkmaid scene), and culminates in a 'Vag' (dramatic play). The form is:
(A) Tamasha
(B) Bhavai
(C) Yakshagana
(D) Therukoothu

91. Read the given statements and select the correct option.
Statement I: The 'Swaroops' in Ramalila and Rasalila are young boys who are considered to embody the deities during the performance.
Statement II: These young boys are trained for decades in classical music before they are allowed to perform.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

92. The ritualistic face painting in Theyyam utilizes primarily which natural colors to achieve its vibrant look?
(A) Pink, Purple, and Blue
(B) Orange, Yellow, Black, and White
(C) Only Black and White
(D) Gold and Silver metallic paints

93. Match the key performers/characters in List I with their corresponding theatre forms in List II:
List I: (Key Character/Performer)
P. Teejan Bai
Q. Ranglo
R. Bhagavata
S. Maibi
List II: (Theatre Form)
1. Yakshagana
2. Laiharaoba

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3. Pandvani
4. Bhavai

(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

94. What is the traditional role of the 'Vagh' in Tamasha?
(A) It is the musical prelude.
(B) It refers to the comedic actor.
(C) It is a type of percussion instrument.
(D) It is the main dramatic play or narrative section.

95. Identify the incorrect statement regarding the musical accompaniment in folk theatre.
(A) Folk theatres strictly use electronic synthesizers to maintain rhythm.
(B) Percussion instruments dictate the pace and energy of the performance.
(C) Wind instruments like the Mohuri or Shehnai often provide the melodic baseline.
(D) The lead singer often uses small cymbals (Manjira or Taal) to keep time.

96. Which is a correct statement about the performance timing of traditional folk theatres like Yakshagana and Therukoothu?
(A) They are strictly performed for one hour during noon.
(B) They are traditionally all-night performances, ending at dawn.
(C) They are performed only during solar eclipses.
(D) They are staged exclusively in the morning.

97. Identify the correct pair of theatre form and its core ritualistic objective.
(A) Tamasha – Worshipping Lord Shiva
(B) Laiharaoba – Appeasing the Umang Lais (forest deities)
(C) Nautanki – Honoring ancestors
(D) Bhand Jashan – Celebrating the harvest of wheat

98. Read the given statements and select the correct option.
Statement I: The Vidushaka in Kudiattam has the unique privilege to critique the contemporary society and even the king.
Statement II: The Vidushaka's dialogues are usually delivered in chaste Sanskrit to maintain classical purity.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

99. Which form is considered the BEST example of a 'solo narrative' folk tradition among the following?
(A) Therukoothu
(B) Yakshagana
(C) Pandvani
(D) Ankia-nat

100. Which of the following is NOT a form of traditional mask dance/theatre?
(A) Purulia Chhau
(B) Seraikella Chhau
(C) Krishnattam
(D) Bhavai

101. The 'Kattaikkuttu' is another name closely associated with which theatre tradition?
(A) Jatra
(B) Kudiattam
(C) Therukoothu
(D) Tamasha

102. What defines the 'Aharya' aspect of Indian folk theatre?
(A) The vocal singing and dialogues
(B) Costumes, makeup, props, and stage decoration
(C) The physical gestures and footwork
(D) The internal emotional expression

103. Consider the following statements about Therukoothu:
I. It is primarily performed in Tamil Nadu.
II. It dramatizes episodes from the Mahabharata, focusing on Draupadi.
III. It avoids the use of loud percussion to maintain a serene atmosphere.
IV. Performers wear large wooden shoulder epaulets (Kattai).

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Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

104. Identify the incorrect statement about the origins of traditional theatre.
(A) They evolved in isolation without any influence from classical Sanskrit theatre.
(B) Many forms originated as temple rituals.
(C) Some evolved as mediums for the Bhakti movement to spread religious teachings.
(D) They incorporated local dialects and folk tunes to appeal to the masses.

105. Which is a correct statement regarding the stage setup of Ankia-nat?
(A) It requires a massive revolving stage.
(B) It is performed on boats in the Brahmaputra river.
(C) It is traditionally performed in a prayer hall called Namghar.
(D) It strictly prohibits the use of any artificial lighting.

106. Identify the correct pair of theatre form and the language/dialect most prominently used.
(A) Kudiattam – Malayalam and Sanskrit
(B) Bhavai – Marathi
(C) Jatra – Odia
(D) Yakshagana – Telugu

107. Identify the incorrect pair regarding regional forms.
(A) Tamasha – Lavani
(B) Nautanki – Kanpur/Hathras
(C) Ramalila – Varanasi
(D) Bhagavatamela – Kerala

108. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The masks in Seraikella Chhau have neutral, stylized expressions rather than overtly dramatic ones.
Reason (R): The dancer must convey emotions primarily through body movements, stances, and the angle of the head rather than facial expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

109. What is the most appropriate reason for the use of high-pitched singing and loud percussion in traditional open-air theatres like Jatra and Therukoothu?
(A) To strictly adhere to the Natyashastra rules
(B) To scare away wild animals during the performance
(C) To ensure audibility for a large audience before the advent of microphones
(D) To induce a state of sleep among the audience

110. Which traditional Indian theatre form is considered an EXCEPTION to the dominance of male actors, historically allowing women to play major roles (particularly in its singing/dancing sequences like Lavani)?
(A) Kudiattam
(B) Bhagavatamela
(C) Therukoothu
(D) Tamasha

111. The socio-economic marginalization of the Madiga community in Telangana historically led to the creation and preservation of which theatre form?
(A) Chindu Bhagavata
(B) Yakshagana
(C) Jatra
(D) Bhavai

112. A choreographer wants to use a traditional folk prop that represents a horse in a battle scene. Which element from traditional theatre might inspire this?
(A) The Mizhavu drum
(B) The Poikkal Kudirai (dummy horse) aesthetic
(C) The Bhungal pipe
(D) The Tuntune

113. Consider the following statements about Rasalila:
I. It is enacted primarily in Vrindavan and

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Mathura.
II. It depicts the spiritual love between Radha and Krishna.
III. The performance begins with the daily temple rituals of the deity.
IV. It uses the Pakhawaj and harmonium for musical accompaniment.
V. It is a martial arts form depicting Krishna's battles.

Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

114. Which competency is distinctly required by a performer of Bhand Jashan?
(A) Skill to deliver sharp, satirical wit and mimicry in a farcical manner
(B) The ability to sing classical Carnatic varnams
(C) The capability to dance with heavy brass pots on the head
(D) The expertise to choreograph large-scale naval battles

115. A performance involves actors painted entirely in vibrant red and black, wearing costumes made of tender coconut leaves, dancing fiercely around a village shrine at midnight. The form is most likely:
(A) Ankia-nat
(B) Ramalila
(C) Theyyam
(D) Nautanki

116. Read the given statements and select the correct option.
Statement I: The Bhagavatamela plays were traditionally written in Telugu, even though they were performed in Tamil Nadu.
Statement II: This linguistic anomaly is due to the patronage of the Nayak and Maratha rulers of Thanjavur who supported Telugu literature.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

117. 'Sanamahi' is a traditional deity revered in the rituals of which folk/traditional form?
(A) Kudiattam
(B) Bhavai
(C) Laiharaoba
(D) Jatra

118. Match the theatre forms in List I with their distinctive elements in List II:
List I: (Theatre Form)
P. Kudiattam
Q. Jatra
R. Tamasha
S. Bhavai
List II: (Distinctive Element)
1. Lavani
2. Mizhavu
3. Vesha
4. Vivek
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

119. How is the 'Sutradhara' typically defined in the context of traditional Indian theatre?
(A) The main villain of the play
(B) The patron who funds the performance
(C) The person responsible for applying makeup
(D) Stage manager, narrator, and conductor of the performance

120. Identify the incorrect statement regarding the costumes of Chhau.
(A) Mayurbhanj Chhau performers wear heavy metal armor and helmets.
(B) Seraikella Chhau uses finely crafted masks to represent characters.
(C) Purulia Chhau masks feature elaborate headgears reflecting the character's nature.
(D) The costumes are designed to allow rigorous leaps and martial stances.

121. Which is a correct statement about the influence of the Bhakti movement on Indian theatre?
(A) It caused the complete decline of all theatrical forms.
(B) It mandated that theatre could only be performed in Sanskrit.

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(C) It led to the popularization of mythological themes in regional forms.
(D) It restricted theatre to purely secular, political themes.

122. Identify the correct pair of traditional form and its associated community.
(A) Kudiattam – Nambiar and Chakyar
(B) Bhavai – Madiga
(C) Yakshagana – Bhil
(D) Laiharaoba – Gond

123. Arrange the chronological sequence of a traditional Ankia-nat performance:
1. Gayan-Bayan (musical prelude)
2. Entry of the Sutradhara
3. Entry of main characters and play enactment
4. Mukti-mangal (concluding benediction)

(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

124. What is the most appropriate reason for the minimal use of elaborate stage sets in most Indian traditional folk theatres?
(A) The actors lack spatial awareness.
(B) Forms rely on Vachika and Angika to create an environment in the imagination.
(C) The texts explicitly ban the use of stage sets.
(D) Traditional theatres are only performed in pitch darkness.

125. Which of the following traditional performance forms does NOT primarily base its narrative on the Ramayana or Mahabharata epics?
(A) Pandvani
(B) Ramalila
(C) Bhand Jashan
(D) Therukoothu

126. The 'Gayan-Bayan' is a musical and choreographic prelude essential to which traditional form?
(A) Yakshagana
(B) Tamasha
(C) Jatra
(D) Ankia-nat

127. Which classical concept defines the stylistic, stylized, and imaginative representation of reality in Indian theatre, heavily used in Kudiattam?
(A) Natyadharmi
(B) Lokadharmi
(C) Vachika
(D) Aharya

128. Consider the following statements about Yakshagana:
I. It is performed in the coastal districts of Karnataka.
II. 'Bayalata' refers to its open-air performance style.
III. The performance strictly follows a written script with no room for improvisation.
IV. The dance features vigorous footwork and spinning.

Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I, III and IV

129. Identify the incorrect statement about the 'Vidushaka' in Kudiattam.
(A) He is the only character who speaks Malayalam.
(B) He wears makeup that is entirely black.
(C) He translates and interprets the Sanskrit verses for the common audience.
(D) He is a master of verbal wit and satire.

130. Which of the following is a correct statement about the 'Pala' tradition?
(A) It is an Odia folk art combining narrative singing, acting, and music.
(B) It is an intrinsic part of the Jatra tradition in Bengal.
(C) It is a martial art from Kerala.
(D) It is a silent mime performance from Gujarat.

131. Identify the correct pair of musical instrument and its classification.
(A) Mizhavu – Wind instrument (Sushira)
(B) Tuntune – Solid cymbal (Ghana)
(C) Khol – Percussion instrument (Avanaddha)
(D) Bhungal – String instrument (Tata)

132. Identify the incorrect pair regarding the performative role of women.

NODIA

(A) Tamasha – Women actively perform (e.g., in Lavani).
(B) Kudiattam – Women (Nangiars) perform female roles.
(C) Pandvani – Women (like Teejan Bai) are prominent performers.
(D) Rasalila – Adult women play the roles of Radha and Gopis.

133. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): Nautanki lost much of its rural, authentic charm in the mid-20th century.
Reason (R): The advent of cinema and the incorporation of cheap sensationalism and film music diluted its traditional classical and folk roots.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

134. What is the most appropriate definition of 'Lokadharmi' in the context of folk theatre?
(A) Highly stylized and symbolic gestures
(B) Realistic presentation of everyday human behavior and emotions
(C) The architectural design of the stage
(D) The classical text of the play

135. Which traditional form is an EXCEPTION to the general practice of avoiding direct political and social critique in ancient mythological plays?
(A) Rasalila
(B) Bhagavatamela
(C) Krishnattam
(D) Bhavai (via the Vidushaka/Ranglo)

136. The extensive use of 'Swang' as a foundational form eventually evolved into which prominent North Indian theatre?
(A) Nautanki
(B) Kudiattam
(C) Bhavai
(D) Tamasha

137. An aspiring actor wishes to learn an Indian traditional form that heavily emphasizes complex, acrobatic leg movements and leaps, derived from martial arts. Which form should they study?
(A) Bhavai
(B) Rasalila
(C) Chhau
(D) Jatra

138. Consider the following statements about the makeup in Kudiattam:
I. It uses prominent colors like green, red, and black.
II. Chutti (white rice paste borders) is applied on the face.
III. The makeup process takes several hours.
IV. The makeup strictly resembles everyday human skin tones.
V. Red eyes are achieved using a specific natural seed.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

139. Which competency is essential for a 'Sutradhara' in Ankia-nat?
(A) Ability to remain silent throughout the play
(B) Skill to perform heavy martial arts with weapons
(C) Mastery of contemporary modern dance
(D) Expertise in playing the Khol and guiding the Brajavali narrative

140. A theatre group stages a play in a circular open arena. The actors enter through the audience, deliver their lines in a loud, melodramatic tone, and a character representing 'conscience' frequently interrupts with songs. The form is:
(A) Yakshagana
(B) Jatra
(C) Kudiattam
(D) Pandvani

141. Read the given statements and select the correct option.
Statement I: The narrative structure of Pandvani revolves entirely around the central character of Bhima from the Mahabharata.

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Statement II: Pandvani is traditionally performed only by the male members of the Gond community.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

142. The term 'Prasanga' in traditional Kannada theatre refers to:
(A) The makeup room
(B) The musical drum
(C) The stage manager
(D) The literary text or poetic script of the play

143. Match the theatre features in List I with their corresponding forms in List II:
List I: (Theatre Feature)
P. Umang Lais
Q. Kattai (Epaulets)
R. Chutti (Facial paste)
S. Kedage Mundasu
List II: (Theatre Form)
1. Yakshagana
2. Kudiattam
3. Therukoothu
4. Laiharaoba
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-3, S-2

144. What is the fundamental essence of the 'Bhaona' performance?
(A) It is the pure musical recital of the Vedas.
(B) Staging of Ankia-nat plays for religious and moral instruction.
(C) It is a secular dance performed during marriages in Kashmir.
(D) It is a martial arts competition.

145. Identify the incorrect statement about the 'Bhagavatamela' tradition.
(A) It is performed annually during Narasimha Jayanti.
(B) It is performed only by the women of the village.
(C) The performers undergo strict religious vows before the performance.
(D) The climax often involves the actor playing Narasimha entering a trance.

146. Which of the following is a correct statement regarding the 'Chande' instrument?
(A) A high-pitched drum used in Yakshagana to build dramatic tension.
(B) It is a delicate string instrument used in Rasalila.
(C) It is a wind instrument used to mimic bird sounds in Bhavai.
(D) It is a drone instrument similar to the harmonium.

147. Identify the correct pair of epic character and their specialized traditional performer type.
(A) Ganesha – Vidushaka
(B) Shiva – Sutradhara
(C) Draupadi – Therukoothu actors
(D) Ravana – Maibi

148. Read the given statements and select the correct option.
Statement I: The masks used in Purulia Chhau are made locally by artisans in the Charida village.
Statement II: The masks are lightweight and made of fine silk to allow the dancers to breathe easily.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

149. The 'Nakkara' is an essential percussion instrument for:
(A) Kudiattam
(B) Laiharaoba
(C) Nautanki
(D) Bhagavatamela

150. Which form is considered an EXCEPTION to the standard practice of utilizing mythological narratives?
(A) Kudiattam

NODIA

(B) Bhand Jashan
(C) Yakshagana
(D) Ramalila

151. The 'Ashtapadi' from Jayadeva's Gita Govinda forms a crucial musical component of which traditional theatre?
(A) Jatra
(B) Bhavai
(C) Tamasha
(D) Rasalila

152. How does the 'Traditional' Indian theatre differ fundamentally from Western realistic theatre?
(A) It integrates music, stylization, and symbolic narrative.
(B) It relies entirely on silent mime.
(C) It strictly requires elaborate, historically accurate stage settings.
(D) It does not allow any audience interaction.

153. Consider the following statements about Bhavai:
I. It is performed in the open area called 'Chachar'.
II. The female roles are traditionally played by male actors called 'Kanchuliyas'.
III. The narratives, called 'Veshas', often deal with social issues.
IV. It uses the Chenda as the primary drum.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II and IV

154. Identify the incorrect statement regarding the costume and makeup of Theyyam.
(A) The performers wear lightweight cotton kurtas and pyjamas.
(B) Costumes are often made from natural materials like coconut palm leaves.
(C) The face painting takes several hours and involves complex geometric designs.
(D) Heavy metal anklets and breastplates are commonly worn.

155. Which of the following is a correct statement about the narrative delivery in Pandvani?
(A) The performer remains completely silent, using only hand gestures.
(B) The narrative is strictly read from a palm-leaf manuscript.
(C) The performer is hidden behind a white screen throughout.
(D) The performer sings, acts multiple roles, and interacts with a Ragi.

156. Identify the correct pair of theatre form and its core region.
(A) Jatra – Punjab
(B) Nautanki – Uttar Pradesh
(C) Bhavai – Kerala
(D) Tamasha – Assam

157. Identify the incorrect pair regarding specific performative elements.
(A) Kudiattam – Hand mudras
(B) Chhau – Martial jumps
(C) Yakshagana – Mute acting
(D) Tamasha – Fast-paced Lavani dance

158. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The Vidushaka in Sanskrit theatre and traditional forms like Kudiattam often speaks in the local language (Prakrit/ Malayalam).
Reason (R): This linguistic shift breaks the classical barrier, allowing the common audience to understand the plot and enjoy comic relief.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

159. What is the most appropriate description of 'Purvaranga' in Indian traditional theatre?
(A) Preliminary rituals, tuning, and invocation before the main play begins
(B) The tragic climax of the play
(C) The makeup room
(D) The costume worn by the antagonist

160. Which of the following forms does NOT typically utilize a chorus or a secondary vocal group to support the main narrative?
(A) Yakshagana
(B) Pandvani (Kapalik style)

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(C) Jatra
(D) Bhavai

161. The integration of local myths, Draupadi worship, and possession/trance elements heavily characterizes which traditional theatre?
(A) Bhavai
(B) Therukoothu
(C) Tamasha
(D) Ankia-nat

162. A designer is tasked with creating costumes for an Ankia-nat performance. Which specific cultural element must they incorporate?
(A) Traditional Assamese textiles like the Gamosa and local masks
(B) Kathakali facial makeup
(C) Heavy brass armor
(D) Modern western suits

163. Consider the following statements about Kudiattam:
I. It is recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.
II. The performance of a single act can take several nights.
III. It incorporates detailed elaboration of verses (Nirvahanam).
IV. Only male actors are allowed to be on stage.
V. It uses a specific stage called the Koothambalam.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

164. Which competency is essential for the supporting singer (Ragi/Hunkari) in forms like Pandvani?
(A) To perform complex sword fights
(B) To apply makeup to the lead actor during the show
(C) To play the Mizhavu drum
(D) To actively listen and ask questions to keep the story flowing

165. While watching a performance, a scholar observes the actors wearing large papier-mâché masks representing animals, performing rigorous jumps to the loud beats of Dhol and Dhamsa. The form being observed is:
(A) Kudiattam
(B) Rasalila
(C) Purulia Chhau
(D) Bhavai

166. Read the given statements and select the correct option.
Statement I: The 'Maddale' is a primary percussion instrument used in Yakshagana to maintain rhythm and melody.
Statement II: The Maddale is played using a pair of heavy wooden sticks.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

NODIA

167. The 'Melattur' village is historically famous for preserving which traditional theatre form?
(A) Therukoothu
(B) Yakshagana
(C) Kudiattam
(D) Bhagavatamela

168. Match the terms in List I with their respective meanings in List II:
List I: (Term)
P. Vesha
Q. Vag
R. Prasanga
S. Bhaona
List II: (Meaning)
1. Yakshagana script
2. Tamasha dramatic sequence
3. Bhavai dramatic episode
4. Ankia-nat presentation
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

169. What is the traditional significance of the 'Koothambalam'?
(A) It is the open market where street plays are held.

(B) It is the makeup room used in Yakshagana.
(C) It is a sacred temple theatre structure built for Kudiattam.
(D) It is a specific type of drum used in Tamil Nadu.

170. Identify the incorrect statement about the 'Chindu Bhagavata'.
(A) It is strictly performed by Brahmin priests in major temples.
(B) It relies heavily on narratives like the Jambapurana.
(C) It involves dynamic footwork and vibrant costumes.
(D) It is an expression of the cultural identity of the Madiga community.

171. Which is a correct statement regarding the role of women in modern traditional theatre?
(A) Women are strictly banned from all traditional theatres today.
(B) Women perform exclusively as percussionists.
(C) Women are only allowed to perform in Kudiattam as lead male characters.
(D) Pandvani and Tamasha have prominent female performers today.

172. Identify the correct pair of traditional form and the religious movement it is most closely tied to.
(A) Bhavai – Sufism
(B) Ankia-nat – Neo-Vaishnavism of Assam
(C) Pandvani – Buddhism
(D) Kudiattam – Jainism

173. Arrange the typical performance structure of Tamasha in chronological order:
1. Gana (Invocation to Ganesha)
2. Gaulan (Scene with Krishna and milkmaids)
3. Lavani (Musical/Dance performance)
4. Vag (Main dramatic play)

(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

174. What is the most appropriate function of the 'Tuntune' in Tamasha?
(A) To provide a heavy bass rhythm
(B) To mimic the sound of a roaring lion
(C) To be played as a primary melody instrument like a flute
(D) To provide a metallic drone and rhythm for the singers

175. Which form is an EXCEPTION to the rule of using a formal stage or enclosed arena, being intrinsically designed as a mobile street or processional performance?
(A) Ramlila (Ramnagar style)
(B) Kudiattam
(C) Bhagavatamela
(D) Ankia-nat

176. The 'Lavani' dance is fundamentally integral to the appeal of which theatre form?
(A) Nautanki
(B) Tamasha
(C) Bhavai
(D) Jatra

177. Which folk form utilizes the concept of 'Vesha' (meaning dress or disguise) to denote its individual episodic plays?
(A) Yakshagana
(B) Bhavai
(C) Chhau
(D) Therukoothu

178. Consider the following statements about Laiharaoba:
I. It translates to 'Merrymaking of the Gods'.
II. It is an essential ritual of the Meitei community.
III. It depicts the creation of the world and evolution of life.
IV. It is performed primarily with the tabla and sitar.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

179. Identify the incorrect statement about the 'Swaroops' in Ramalila.
(A) They are young, prepubescent boys.
(B) They are considered incarnations of the deities during the performance period.
(C) They are highly trained adult professional actors.
(D) People touch their feet to seek blessings.

NODIA

180. Which of the following is a correct statement about 'Nautanki'?
(A) It is heavily characterized by classical Sanskrit dialogues.
(B) It is performed silently using only mime.
(C) It strictly avoids secular and romantic themes.
(D) It evolved from the 'Swang' tradition and utilizes high-pitched singing.

181. Identify the correct pair of region and its popular mask dance-drama.
(A) Gujarat – Theyyam
(B) Maharashtra – Laiharaoba
(C) West Bengal – Purulia Chhau
(D) Kerala – Ankia-nat

182. Identify the incorrect pair regarding musical instruments.
(A) Mizhavu – Kudiattam
(B) Nakkara – Pandvani
(C) Bhungal – Bhavai
(D) Khol – Ankia-nat

183. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The Therukoothu performances are an integral part of the Draupadi Amman temple festivals in Tamil Nadu.
Reason (R): The plays often culminate in fire-walking rituals and trance states, serving both as entertainment and a deeply religious vow for the community.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. What is the most appropriate description of the 'Songadya' in Tamasha?
(A) The main comedian who drives the humor and social satire
(B) The lead female dancer
(C) The musical director
(D) The villain

185. Which traditional form does NOT heavily rely on the intricate, codified hand gestures (Mudras) defined in the Natyashastra or Hastalakshana Dipika?
(A) Kudiattam
(B) Bhagavatamela
(C) Jatra
(D) Krishnattam

186. The concept of 'Margi' relates to which of the following?
(A) The classical, rule-bound, pan-Indian aesthetic pathway
(B) The regional, flexible folk styles
(C) The modern, post-colonial theatre movement
(D) The tribal ritualistic sacrifices

187. A student is analyzing how the Bhakti movement utilized theatre to educate the masses. Which form serves as the BEST example of this phenomenon in Eastern India?
(A) Tamasha
(B) Bhavai
(C) Nautanki
(D) Jatra

188. Consider the following statements about the makeup in traditional theatre:
I. It helps project the character's nature (e.g., green for noble, red/black for demonic).
II. It allows the facial expressions to be visible in dim, flickering oil-lamp lighting.
III. Forms like Theyyam use face painting to elevate the performer to a divine status.
IV. The materials used are traditionally natural, like rice paste and soot.
V. It is entirely random and depends on the actor's preference.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, IV and V

189. Which competency is distinctly required to perform the 'Vedamati' style of Pandvani?
(A) Standing up, dancing, and physically enacting the battles
(B) Playing the Nakkara drum continuously
(C) Singing the narrative in a seated posture

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without enacting scenes
(D) Balancing heavy pots on the head

190. A performance features a lead actor delivering dialogues in a highly melodramatic tone to a massive crowd in an open field, often interrupted by a character called 'Vivek' who sings philosophical songs. The form is:
(A) Therukoothu
(B) Bhavai
(C) Yakshagana
(D) Jatra

191. Read the given statements and select the correct option.
Statement I: The plays of Kudiattam are solely based on the texts written by modern Malayalam playwrights.
Statement II: The actors in Kudiattam rely heavily on the Sanskrit texts of ancient playwrights like Bhasa and Harsha.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

192. Which element defines the 'Kapalik' style of Pandvani?
(A) The performer sits motionless throughout the recital.
(B) The performer stands, moves around the stage, and acts out the dramatic events.
(C) The performer strictly avoids using the Tambura.
(D) The performance relies purely on instrumental music.

193. Match the theatre forms in List I with their key props/instruments in List II:
List I: (Theatre Form)
P. Pandvani
Q. Bhavai
R. Nautanki
S. Kudiattam
List II: (Key Prop/Instrument)
1. Tambura
2. Nakkara
3. Mizhavu
4. Bhungal
(A) P-1, Q-4, R-2, S-3
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-1, Q-2, R-4, S-3

194. What is the primary role of the 'Maibi' in Laiharaoba?
(A) She is the priestess who leads the rituals and dances to invoke the deities.
(B) She acts as the primary clown.
(C) She manages the stage lighting.
(D) She plays the Dhol.

195. Identify the incorrect statement about Yakshagana.
(A) The costumes include large epaulets and elaborate turbans.
(B) The themes are mostly derived from Hindu epics.
(C) It is traditionally performed exclusively by women.
(D) The main singer (Bhagavata) controls the flow of the performance.

196. Which is a correct statement regarding the 'Bhand Jashan'?
(A) It is a heavily classical art form following the Natyashastra.
(B) It is performed silently to avoid censorship.
(C) It only uses string instruments like the Sitar.
(D) It uses acting and satire to portray socio-political issues in Kashmir.

NODIA

197. Identify the correct pair of terminology and its meaning.
(A) Mudi – The wooden stage
(B) Kattai – The musical drum
(C) Chutti – The facial rice-paste makeup in Kudiattam
(D) Vesha – The audience seating

198. Read the given statements and select the correct option.
Statement I: The Ramalila of Ramnagar is unique because it uses a multi-stage, mobile environmental theatre approach.
Statement II: The audience in Ramnagar Ramalila remains seated in one modern auditorium while the sets are changed on stage.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

199. What is the most appropriate categorization of 'Theyyam'?
(A) A purely secular comedy
(B) A classical string puppet show
(C) A modern political street play
(D) A ritualistic trance performance and form of worship

200. Which of the following forms does NOT traditionally use facial masks for its main characters?
(A) Tamasha
(B) Purulia Chhau
(C) Seraikella Chhau
(D) Ankia-nat (for demons)

201. The 'Sanamahiism' belief system provides the spiritual foundation for which performance tradition?
(A) Therukoothu
(B) Jatra
(C) Laiharaoba
(D) Pandvani

202. What differentiates 'Folk' theatre from 'Tribal' performance?
(A) Tribal performance is community-ritual based, whereas folk is structured entertainment.
(B) Folk theatre is older than tribal performance.
(C) Tribal performance always uses written scripts, while folk does not.
(D) There is no conceptual difference.

203. Consider the following statements about Chindu Bhagavata:
I. It is performed by the Madiga community.
II. It is deeply connected to the state of Telangana.
III. It historically served to narrate the origin myth of the community.
IV. It uses the exact same script as Kudiattam.

Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

204. Identify the incorrect statement about the 'Vidushaka'.
(A) He is a central comedic figure in Sanskrit drama.
(B) He is always portrayed as a mighty warrior.
(C) He provides sociopolitical commentary.
(D) He acts as a bridge between the classical text and the audience.

205. Which of the following is a correct statement about the narrative of Jatra?
(A) It strictly deals with stories of Greek gods.
(B) It avoids all forms of musical accompaniment.
(C) It began with Krishna Bhakti and later embraced contemporary social themes.
(D) It is written entirely in Sanskrit.

206. Identify the correct pair of theatre form and its prominent musical style.
(A) Bhavai – Carnatic
(B) Kudiattam – Qawwali
(C) Nautanki – Rabindra Sangeet
(D) Tamasha – Lavani

207. Identify the incorrect pair regarding regional geography.
(A) Bhand Jashan – Punjab
(B) Laiharaoba – Manipur
(C) Yakshagana – Karnataka
(D) Therukoothu – Tamil Nadu

208. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The 'Vivek' character in Jatra serves a didactic purpose.
Reason (R): 'Vivek' means conscience, and the character steps in during crucial dramatic moments to sing philosophical truths and comment on the moral dilemmas of the characters.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

209. What is the most appropriate reason for the extensive use of bright red, green, and black paints in the makeup of traditional forms like Yakshagana and Theyyam?
(A) They were the only colors legally permitted by kings.
(B) They hold symbolic meanings and ensure visibility under low, natural lighting.
(C) They are used to make the actors look as realistic as possible.
(D) They are the cheapest colors available.

210. Which form is an EXCEPTION to the practice of open-air or makeshift stage performances, traditionally requiring a dedicated architectural structure within a temple?
(A) Kudiattam
(B) Bhavai
(C) Tamasha
(D) Jatra

211. The adoption of popular film tunes and melodramatic acting styles in the 20th century most significantly altered the traditional structure of which form?
(A) Kudiattam
(B) Laiharaoba
(C) Nautanki
(D) Theyyam

212. A director aims to produce a play focusing heavily on female empowerment and rural eroticism through song and dance, using the 'Dholki'. Which form provides the best framework?
(A) Yakshagana
(B) Ankia-nat
(C) Bhagavatamela
(D) Tamasha

213. Consider the following statements about Therukoothu:
I. It translates to 'street play'.
II. It is deeply associated with the Draupadi Amman cult.
III. It usually culminates with a ritualistic fire-walking ceremony.
IV. It uses minimal, realistic everyday clothing.
V. Performances typically last all night.
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, IV and V

214. Which competency is distinctly vital for an actor performing in 'Bhavai'?
(A) Mastery of silent mime
(B) The ability to improvise witty dialogues to engage the rural audience actively
(C) Performing classical ballet leaps
(D) Chanting Vedic mantras flawlessly

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215. A scholar documents a performance where an actor, dressed in heavy wooden ornaments (Kattai), vigorously enacts the role of Duryodhana in an open village square till dawn. The form is:
(A) Kudiattam
(B) Bhavai
(C) Laiharaoba
(D) Therukoothu

216. Read the given statements and select the correct option.
Statement I: The 'Bhagavata' in Yakshagana is merely a background instrumentalist.
Statement II: The 'Bhagavata' acts as the primary storyteller, singer, and director of the entire Yakshagana performance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

217. The 'Namghar' (community prayer hall) acts as the traditional performance venue for which of the following?
(A) Tamasha
(B) Jatra
(C) Ankia-nat
(D) Bhavai

218. Match the theatre forms in List I with their distinctive elements in List II:
List I: (Form)
P. Theyyam
Q. Ramalila
R. Chhau
S. Pandvani
List II: (Distinctive Element)
1. Trance and heavy face painting
2. Environmental staging (Ramnagar)
3. Martial arts origins
4. Mahabharata solo narrative
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

219. What does the term 'Aharya Abhinaya' denote in the context of these traditional forms?
(A) Expression through speech
(B) Expression through physical movements
(C) Expression through involuntary emotional states
(D) Expression through costumes, makeup, and props

220. Identify the incorrect statement regarding the 'Bhungal' in Bhavai.
(A) It is a long, copper wind instrument.
(B) It is used to provide a soft, continuous melody for romantic songs.
(C) It is played in pairs.
(D) It produces a sharp, piercing sound to announce important entries.

221. Which of the following is a correct statement about the 'Sutradhara' in Ankia-nat?
(A) He never speaks during the performance.
(B) He is responsible for building the stage.
(C) He enters first, delivers the prologue, and remains on stage to guide the narrative.
(D) He acts as the main villain.

222. Identify the correct pair of performer and traditional art form.
(A) Balasaraswati – Jatra
(B) Kelucharan Mohapatra – Tamasha
(C) Birju Maharaj – Bhavai
(D) Teejan Bai – Pandvani

223. Arrange the chronological evolution of narrative themes in the Jatra of Bengal:
1. Purely religious Krishna Bhakti themes under Chaitanya Mahaprabhu
2. Mythological and Puranic grand spectacles
3. Inclusion of secular, historical, and anti-colonial themes
4. Incorporation of modern political and social issues
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 4, 2

224. What is the most appropriate description of the 'Kattai' used in Tamil Nadu's traditional theatre?
(A) A type of musical instrument
(B) Elaborate wooden ornaments, crowns, and epaulets worn by actors
(C) The manuscript containing the play's text
(D) The specific makeup pattern used for female characters

225. Which traditional form is an EXCEPTION to the rule of using heavily scripted dialogues, relying instead almost entirely on stylized physical movement and masks (in specific styles) to convey the narrative?
(A) Tamasha
(B) Chhau (Seraikella/Purulia)
(C) Bhavai
(D) Nautanki

226. The 'Chakyar' and 'Nambiar' communities traditionally sustained which of the following arts?
(A) Kudiattam
(B) Yakshagana
(C) Jatra
(D) Therukoothu

227. The 'Lavani' form inherently involves the use of which percussion instrument?
(A) Mizhavu
(B) Edakka
(C) Dholki
(D) Chenda

228. Consider the following statements about Pandvani:
I. It is popular in Chhattisgarh.

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II. It is a musical narration of the Mahabharata.
III. 'Vedamati' and 'Kapalik' are its two main styles.
IV. It uses an elaborate set of multiple actors to play different roles simultaneously.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

229. Identify the incorrect statement regarding the 'Tamasha' tradition.
(A) It originated in Maharashtra.
(B) The female dancers (Nautch girls) historically played a major role in its popularization.
(C) It is a purely religious temple ritual.
(D) The poetic structure of 'Lavani' is central to it.

230. Which is a correct statement about the makeup in Kudiattam?
(A) It strictly avoids the use of 'Chutti' (white borders).
(B) It takes hours to apply and uses natural materials to stylize the face.
(C) It is designed to look like standard contemporary makeup.
(D) Only female actors wear makeup.

231. Identify the correct pair of traditional play and its associated language.
(A) Ankia-nat plays – Malayalam
(B) Pandvani narratives – Kannada
(C) Jatra plays – Bengali
(D) Prahlada Charitram (Bhagavatamela) – Telugu

232. Identify the incorrect pair regarding the performative space.
(A) Proscenium Arch – Traditional Yakshagana
(B) Koothambalam – Kudiattam
(C) Namghar – Ankia-nat
(D) Chachar – Bhavai

233. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the correct option.
Assertion (A): The 'Bhaona' presentations in Assam have historically functioned as a tool for social cohesion.
Reason (R): Sankaradeva created these forms to impart the egalitarian teachings of Neo-Vaishnavism to the masses in a language (Brajavali) and medium they could enjoy.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

NODIA

234. What is the most appropriate definition of the term 'Folk' theatre in contrast to 'Classical' theatre in India?
(A) Folk theatre is regionally rooted and uncodified by rigid ancient texts.
(B) Folk theatre strictly follows the Natyashastra.
(C) Folk theatre is only performed for royalty.
(D) Folk theatre has no musical elements.

235. Which of the following traditional theatres is NOT traditionally performed in an open-air, ground-level setting?
(A) Bhavai
(B) Jatra
(C) Therukoothu
(D) Kudiattam

236. The incorporation of rigorous acrobatic spins, jumps, and a martial stance (Chauk) is a defining feature of:
(A) Tamasha
(B) Chhau
(C) Rasalila
(D) Pandvani

237. A researcher is studying a form where actors play multiple parts using only their voice, facial expressions, and a tambura, shifting instantly from portraying a mighty warrior to a delicate princess. The form is most likely:
(A) Ramalila
(B) Therukoothu
(C) Pandvani
(D) Yakshagana

238. Consider the following statements regarding the musical accompaniment of traditional theatre:
I. Instruments often dictate the pace and

energy of the actor's movements.
II. Percussion instruments are used to emphasize dramatic points.
III. Wind and string instruments provide the melodic base.
IV. In Yakshagana, the Chande provides high-tension dramatic beats.
V. All traditional forms strictly use the Sitar.
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, IV and V

239. Which competency is essential for the 'Vivek' character in Jatra?
(A) The skill to sing powerfully and emotively to deliver philosophical messages mid-scene
(B) The ability to perform high-speed pirouettes
(C) The capability to play the Bhungal continuously
(D) The expertise to choreograph martial arts combat

240. An actor is preparing for a performance where he must wear a towering, extremely heavy headgear made of local wood and bamboo, and enter a state of divine possession to interact with devotees. He is preparing for:
(A) Kudiattam
(B) Theyyam
(C) Bhavai
(D) Nautanki

241. Read the given statements and select the correct option.
Statement I: The plays of Kudiattam are solely based on the texts written by modern Malayalam playwrights.
Statement II: The actors in Kudiattam rely heavily on the Sanskrit texts of ancient playwrights like Bhasa and Harsha.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

242. The term 'Bayalata' literally means 'open-air theatre'. It is synonymous with which traditional form?
(A) Yakshagana
(B) Kudiattam
(C) Tamasha
(D) Jatra

243. Match the theatre elements in List I with their corresponding forms in List II:
List I: (Theatre Element)
P. Brajavali language
Q. Lavani dance
R. Vesha narrative
S. Jambapurana
List II: (Theatre Form)
1. Chindu Bhagavata
2. Bhavai
3. Tamasha
4. Ankia-nat
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

244. What is the traditional function of the 'Gana' in Tamasha?
(A) It is the comedic interlude.
(B) It is the tragic climax of the play.
(C) It is the term for the female lead.
(D) It is the musical invocation to Lord Ganesha at the beginning of the performance.

245. Identify the incorrect statement about the 'Chindu' community in Telangana.
(A) They are traditionally marginalized.
(B) They use theatre as a means of social assertion.
(C) They exclusively perform modern western plays.
(D) They historically perform Chindu Bhagavata.

246. Which of the following is a correct statement regarding 'Therukoothu'?
(A) It relies solely on string instruments.
(B) It incorporates facial makeup, wooden shoulder ornaments, and high-pitched vocals.
(C) It is a silent mime tradition.
(D) It is performed only indoors.

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247. Identify the correct pair of narrative and traditional form.
(A) Draupadi's disrobing – Bhavai
(B) Origin of the Madiga – Kudiattam
(C) Laila-Majnu – Laiharaoba
(D) Krishna's youth in Vrindavan – Rasalila

248. Read the given statements and select the correct option.
Statement I: Traditional theatre forms in India often blur the line between performer and spectator, encouraging audience participation.
Statement II: The proscenium arch stage, which strictly separates the audience from the performers, is a native Indian concept derived from the Natyashastra.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

249. Which of the following best defines the term 'Aharya' in the context of folk theatre costumes?
(A) The actor's dialogue delivery
(B) The intrinsic emotional depth
(C) Physical decoration, including makeup, masks, costumes, and ornaments
(D) The rhythm of the percussion

250. The integration of martial arts stances (like the Chauk and Dharana) and the use of the Mohuri and Dhol are quintessential to which of the following?
(A) Chhau
(B) Bhavai
(C) Tamasha
(D) Bhand Jashan

Direction : Please read the following source carefully.

In the context of Indian dance and drama, a recent academic study sought to understand and define the foundational terms Tribal, Folk, Traditional, and Classical. The researchers observed a complex interrelation among these categories rather than rigid boundaries. The tribal forms generally emerge from indigenous communities, heavily integrated into their daily rituals. Folk forms reflect the collective cultural expressions of rural societies, often transmitted orally. Traditional forms encompass practices that have developed specific regional conventions over time, maintaining a continuous lineage. Classical forms, while highly codified, often trace their origins back to these regional folk and traditional practices. The study highlighted that defining these terms requires an acknowledgment of their fluid borders, as many traditional theatre forms incorporate both folk elements and classical rigor. By examining this interrelation, scholars discovered that the transition from tribal dance to a structured classical drama is not strictly linear but represents a continuous cultural exchange. Understanding these classifications is essential for analyzing the diverse regional dance and theatre forms spread over various regions of India, as it provides a theoretical framework to evaluate how indigenous rituals evolve into sophisticated traditional performances.

Based on the above source, attempt the following five questions.

251. What did the recent academic study seek to define in the context of Indian dance and drama?
(A) The historical origins of Classical dance forms
(B) Key dance and theatre categories
(C) The detailed financial aspects of regional theatres
(D) The influence of modern drama on ancient folk art

252. According to the source, how are tribal forms generally characterized?
(A) They emerge from community rituals.
(B) They are highly codified classical structures.
(C) They are exclusively performed in urban spaces.
(D) They reject any form of oral transmission.

253. What does the study highlight about defining these foundational terms?
(A) They are strictly independent of one another.
(B) They can only be defined by ancient classical texts.
(C) They involve acknowledgment of fluid borders.

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(D) They represent an abrupt shift from folk to traditional.

254. How does the passage describe the transition from tribal dance to a structured classical drama?
(A) As a strictly linear and rigid process
(B) As an entirely disconnected phenomenon
(C) As a sudden structural transformation
(D) As a continuous cultural exchange

255. Why is understanding these classifications considered essential?
(A) It eliminates the need for regional practices.
(B) It enforces strict boundaries between different styles.
(C) It provides a framework to evaluate how rituals evolve.
(D) It discourages the use of regional musical instruments.

Direction : Please read the following source carefully.

A regional theatrical survey was conducted to examine the distinct traditional practices of southern India, with a primary focus on Kudiattam and Yakshagana. The case study aimed to document how these traditional theatre forms manifest regional cultural narratives. Kudiattam was observed as an ancient theatrical practice that bridges folk traditions and classical staging, demanding extensive awareness of specialized costumes and elaborate make-up. The actors utilize highly stylized facial expressions and hand gestures, which are supported by traditional musical instruments unique to the region. In contrast, Yakshagana was documented as a vibrant traditional and folk theatre form characterized by its robust dance movements, distinct vocal renditions, and equally intricate make-up and heavy costumes. The researchers noted that both forms serve as vital examples of regional theatrical practices spread over various parts of India. Despite differences in their presentation styles, both Kudiattam and Yakshagana emphasize the integration of dance, drama, and regional musical traditions. The study concluded that an introduction to these regional forms provides significant insight into how traditional theatrical practices preserve regional identity through specific applications of costumes, make-up, and musical accompaniment.

Based on the above source, attempt the following five questions.

256. What was the primary focus of the regional theatrical survey mentioned in the passage?
(A) Forms like Jatra and Bhavai
(B) Kudiattam and Yakshagana
(C) Plays like Ramalila and Rasalila
(D) Dramas like Nautanki and Tamasha

257. How is Kudiattam described in the context of traditional practices?
(A) As a purely vocal performance without any movements
(B) As a modern theatrical practice devoid of costumes
(C) As a regional dance that strictly avoids instruments
(D) Linking folk and classical stages

258. Which of the following is identified as a characteristic of Yakshagana in the study?
(A) Intricate make-up and robust dance
(B) Minimalistic makeup and lack of costumes
(C) Complete absence of vocal renditions
(D) Exclusive reliance on classical staging rules

259. What common element do both Kudiattam and Yakshagana emphasize despite their differences?
(A) The rejection of facial expressions and hand gestures
(B) The use of identical musical instruments for all characters
(C) Integration of dance, drama, and regional music
(D) The elimination of elaborate regional costumes

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260. According to the conclusion of the study, what do traditional theatrical practices preserve?
(A) Regional identity through costume and make-up
(B) Modern narratives devoid of traditional musical accompaniment
(C) Only the silent performative elements of regional dance
(D) The strict separation of dance and drama in southern India

Direction : Please read the following source carefully.

In exploring the regional theatrical practices of western and northern India, scholars compiled a detailed comparative analysis of Bhavai and Nautanki. Bhavai is recognized as a traditional theatre form characterized by its unique performative structure, where actors use subtle musical instruments to accompany their dramatic dialogue. The researchers noted that Bhavai heavily relies on regional linguistic variations and specific traditional costumes to convey its narrative themes. Similarly, Nautanki emerged in the study as a prominent folk and traditional theatre form that utilizes strong vocal projections and distinct regional musical instruments to captivate large audiences. The comparative case demonstrated that while Bhavai often focuses on community-oriented themes with stylized traditional make-up, Nautanki is celebrated for its dynamic musical dialogues and vibrant performance energy. The interrelation between the folk aspects and traditional structuring in both forms illustrates the diversity of theatrical practices spread over various regions of India. The scholarly introduction to Bhavai and Nautanki underscored that understanding these traditional forms requires a thorough awareness of the specific costumes, make-up, and musical instruments that define their respective regional identities and performative appeal.

Based on the above source, attempt the following five questions.

261. Which two regional theatrical practices were comparatively analyzed by the scholars?
(A) Jatra and Chhau
(B) Laiharaoba and Ankia-nat
(C) Therukoothu and Theyyam
(D) Bhavai and Nautanki

262. What specific performative structure characterizes Bhavai according to the source?
(A) The exclusive use of classical vocal singing
(B) Dialogue with subtle musical accompaniment
(C) The complete absence of dramatic dialogue
(D) The reliance on solitary performances without costumes

263. How does Nautanki captivate large audiences based on the study?
(A) Through silent theatrical gestures and minimal movement
(B) By strictly avoiding any regional linguistic variations
(C) Strong vocal projections and regional instruments
(D) By utilizing subtle musical instruments and no make-up

264. What theme does Bhavai often focus on, as demonstrated by the comparative case?
(A) Solely classical mythology
(B) Abstract modern narratives
(C) Solo instrumental performances
(D) Community-oriented themes

265. What is required to understand the traditional forms of Bhavai and Nautanki?
(A) Awareness of costumes, make-up, and instruments
(B) Detailed knowledge of international classical theatre traditions
(C) Exclusive focus on their written scripts rather than performances
(D) Understanding of their transition into modern cinematic forms

Direction : Please read the following source carefully.

An academic project focusing on devotional traditional theatre forms investigated the regional practices of Ramalila and Rasalila. These performances illustrate the fluid interrelation between folk traditions and classical thematic elements in Indian drama. Ramalila is staged as a traditional theatrical practice that brings epic narratives to life through community participation, utilizing specific regional costumes, masks, and traditional make-up. The study observed that Ramalila relies heavily on an assortment of folk musical instruments to guide the dramatic pacing and elevate the emotional experience. Conversely, Rasalila was examined as a traditional dance and theatre form that emphasizes lyrical movements and devotional storytelling. The researchers noted that Rasalila's aesthetic framework incorporates elaborate traditional costumes and refined make-up to portray divine characters. Both forms serve as profound introductions to how regional theatrical practices integrate spiritual narratives with folk performative techniques. The analysis concluded that the endurance of Ramalila and

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Rasalila across various regions of India is largely dependent on their ability to maintain traditional conventions while adapting their musical instruments and make-up styles to resonate with changing audience dynamics in regional settings.
Based on the above source, attempt the following five questions.

266. What fluid interrelation do Ramalila and Rasalila illustrate?
(A) Between modern staging and classical texts
(B) Link between folk and classical thematic elements
(C) Between urban theatre and silent cinematic practices
(D) Between tribal rituals and contemporary storytelling

267. How does Ramalila bring epic narratives to life?
(A) Through solitary storytelling without audience participation
(B) Community participation with costumes and masks
(C) Through purely classical dance movements lacking dialogue
(D) Through the exclusive use of modern electronic instruments

268. What aspect does Rasalila primarily emphasize as a traditional dance and theatre form?
(A) Lyrical movements and devotional storytelling
(B) Energetic and dynamic martial arts movements
(C) Subdued vocal performances without regional costumes
(D) Satirical narratives and complex comedic timing

269. What do both Ramalila and Rasalila serve as profound introductions to?
(A) The separation of spiritual narratives from folk techniques
(B) The decline of traditional conventions in Indian drama
(C) Regional integration of spiritual and folk elements
(D) The replacement of traditional make-up with modern aesthetics

270. On what does the endurance of Ramalila and Rasalila largely depend?
(A) Their ability to completely discard traditional musical instruments
(B) Their transition into strictly classical performances
(C) Their avoidance of regional settings and folk characteristics
(D) Maintaining traditions while adapting to audiences

Direction : Please read the following source carefully.

A recent cultural heritage assessment focused on the regional theatrical practices of eastern India, specifically analyzing Jatra and Chhau. The assessment provided a comprehensive introduction to how these forms represent the convergence of tribal, folk, and traditional elements. Jatra was documented as an energetic traditional theatre form that historically transitioned from musical processions to structured dramatic performances. The researchers highlighted that Jatra utilizes distinct regional musical instruments and vibrant costumes to project dramatic intensity in open-air settings. On the other hand, Chhau was studied as a unique practice that blends tribal dance origins with traditional theatrical conventions. The case study emphasized Chhau's defining characteristic: its extensive use of stylized masks, elaborate costumes, and dynamic martial movements. The rhythmic structure of Chhau is entirely governed by powerful traditional musical instruments. By defining the terms tribal and folk within this context, scholars noted that Chhau preserves its indigenous roots while functioning as a traditional regional practice. The interrelation between Jatra and Chhau demonstrates the vast diversity of regional dance and theatre forms spread over various regions of India.
Based on the above source, attempt the following five questions.

271. Which regional theatrical practices of eastern India were the focus of the cultural heritage assessment?
(A) Yakshagana and Kudiattam
(B) Pandvani and Tamasha
(C) Jatra and Chhau
(D) Bhavai and Nautanki

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272. How did Jatra historically transition according to the researchers?
(A) From silent plays to heavily dialogue-based dramas
(B) From processions to structured dramatic performances
(C) From classical dance forms to modern street plays
(D) From indoor stage acts to tribal rituals

273. What defining characteristics are emphasized in the study of Chhau?
(A) Subtle hand gestures and minimal makeup
(B) Exclusive use of string instruments and solitary singing
(C) Complete reliance on comedic narratives and community themes
(D) Mask use, costumes, and martial movements

274. What completely governs the rhythmic structure of Chhau?
(A) Powerful traditional musical instruments
(B) The vocal projections of the entire audience
(C) The silent pacing of the individual performers
(D) The regional variations in linguistic delivery

275. What does the interrelation between Jatra and Chhau demonstrate?
(A) The homogeneity of classical Indian drama
(B) The lack of traditional elements in eastern Indian theatre
(C) Vast diversity of regional dance and theatre forms
(D) The strict separation of tribal and traditional boundaries

Direction : Please read the following source carefully.

In a scholarly examination of northeastern Indian regional theatrical practices, researchers explored the traditional forms of Laiharaoba and Ankia-nat. The primary objective was to define how these forms navigate the boundaries between tribal rituals, folk expressions, and traditional drama. Laiharaoba was identified as a foundational traditional dance and theatre form deeply rooted in indigenous community rituals. The study highlighted its specific use of regional musical instruments and traditional costumes that visually narrate creation myths. The subtle make-up and graceful movements in Laiharaoba emphasize its strong interrelation with local tribal and folk beliefs. In contrast, Ankia-nat was analyzed as a highly structured traditional theatrical practice that utilizes one-act plays to convey devotional themes. The researchers observed that Ankia-nat demands a specific awareness of traditional costumes and specialized make-up to distinguish its characters. Furthermore, Ankia-nat employs distinctive musical instruments that dictate the rhythmic flow of the drama. The scholarly introduction to Laiharaoba and Ankia-nat revealed that analyzing these regional practices is crucial for understanding the broader spectrum of tribal, folk, and traditional theatre forms spread over various regions of India.

Based on the above source, attempt the following five questions.

276. Which northeastern Indian regional theatrical practices were explored by researchers?
(A) Laiharaoba and Ankia-nat
(B) Kudiattam and Yakshagana
(C) Therukoothu and Theyyam
(D) Ramalila and Rasalila

277. How is Laiharaoba identified in the scholarly examination?
(A) As a modern theatrical form detached from community beliefs
(B) As an exclusively classical drama performed without costumes
(C) As a street play relying on satirical dialogue
(D) Foundational form rooted in indigenous rituals

278. What do the traditional costumes and movements in Laiharaoba visually narrate?
(A) Historical political events
(B) Creation myths
(C) Modern social issues
(D) Classical martial epics

279. How does Ankia-nat convey devotional themes?
(A) Through solitary silent performances
(B) Through spontaneous folk processions
(C) Through highly structured one-act plays
(D) Through continuous communal dancing

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280. What role do distinctive musical instruments play in Ankia-nat?
(A) They are used merely as background decoration
(B) They replace the need for specialized make-up
(C) They intentionally disrupt the narrative structure
(D) Dictating the drama's rhythmic flow

Direction : Please read the following source carefully.

A field research initiative was launched to document the regional theatrical practices of Therukoothu and Theyyam, examining their classification within folk and traditional frameworks. The researchers provided an introduction to Therukoothu as a vibrant street theatre form that exemplifies traditional regional practices through its high-energy performances. Therukoothu heavily depends on specific folk musical instruments, intricate make-up, and towering costumes to amplify its dramatic impact in open community spaces. The study noted the strong interrelation between its folk origins and its codified traditional performance structure. Similarly, Theyyam was investigated as a regional practice that seamlessly blends tribal rituals with traditional dance and theatre. The case study highlighted Theyyam's most prominent feature: its exceptionally elaborate costumes and intense facial make-up, which are vital for character transformation. The use of robust regional musical instruments in Theyyam creates a hypnotic rhythm essential to the performance. By defining the terms folk and traditional in this context, the researchers concluded that both Therukoothu and Theyyam serve as vital examples of regional dance and theatre forms spread over various regions of India.

Based on the above source, attempt the following five questions.

281. Which two regional practices were documented during the field research initiative?
(A) Therukoothu and Theyyam
(B) Tamasha and Pandvani
(C) Bhavai and Nautanki
(D) Jatra and Chhau

282. How is Therukoothu described in the passage?
(A) As a classical indoor drama
(B) As a vibrant street theatre form
(C) As a solitary vocal performance
(D) As a silent tribal ritual

283. What does Therukoothu depend on to amplify its dramatic impact in open spaces?
(A) Subdued lighting and whispered dialogue
(B) Folk instruments, make-up, and towering costumes
(C) A complete lack of traditional performance structure
(D) Modern electronic sounds and minimal movements

284. What is highlighted as the most prominent feature of Theyyam?
(A) Elaborate costumes and intense facial make-up
(B) Its reliance on one-act storytelling structures
(C) Its use of subtle and natural facial expressions
(D) Its focus on comedic dialogues and satirical timing

285. What is the effect of the robust regional musical instruments used in Theyyam?
(A) They distract the audience from the intense make-up
(B) They lower the energy level of the performance
(C) They create an essential hypnotic rhythm
(D) They prevent character transformation

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Direction : Please read the following source carefully.

To understand the diversity of narrative and theatrical expressions, a cultural study was conducted on the regional practices of Tamasha and Pandvani. This research aimed to illustrate the defining characteristics of these folk and traditional theatre forms. Tamasha was categorized as a dynamic traditional theatre practice that combines rapid musical exchanges with intense dramatic sequences. The study emphasized the necessity of understanding the specific musical instruments, traditional costumes, and make-up utilized in Tamasha to fully appreciate its regional performative style. Pandvani, meanwhile, was analyzed as a unique traditional narrative form that relies heavily on a

solitary performer. The researchers observed that Pandvani merges folk storytelling with dramatic theatrical gestures, utilizing minimal but specific musical instruments to accentuate the narrative flow. The interrelation between folk singing and traditional theatrical enactment is highly visible in Pandvani. The comparative introduction to Tamasha and Pandvani demonstrated how regional theatrical practices adapt their use of musical instruments and costumes to suit their distinct narrative structures, thereby enriching the vast landscape of folk and traditional forms spread over various regions of India.

Based on the above source, attempt the following five questions.

286. What was the aim of the cultural study on Tamasha and Pandvani?
(A) To evaluate their financial impact on rural communities
(B) To merge them into a single classical performance style
(C) To demonstrate the superiority of classical drama over folk practices
(D) Defining characteristics of these regional forms

287. How is Tamasha categorized in the research?
(A) As a solitary storytelling practice
(B) As an ancient classical dance devoid of dramatic sequences
(C) Traditional practice with rapid musical exchanges
(D) As a silent street play without musical accompaniment

288. What is a unique characteristic of the traditional narrative form of Pandvani?
(A) It involves large ensemble casts in open spaces.
(B) It relies heavily on a solitary performer.
(C) It relies entirely on towering costumes and intense facial make-up.
(D) It lacks any form of folk singing or musical instruments.

289. How does Pandvani utilize musical instruments?
(A) It employs an extensive orchestra to overpower the storytelling.
(B) It completely avoids instruments to focus only on vocal projections.
(C) Minimal instruments used to accentuate narrative flow
(D) It strictly uses only classical string instruments.

290. What is highly visible in the performance of Pandvani?
(A) The strict separation of dance and music
(B) The use of one-act dramatic structures
(C) The exclusive reliance on classical aesthetic texts
(D) Integration of folk singing and theatrical enactment

Direction : Please read the following source carefully.

An academic panel reviewed the regional theatrical practices of Chindu Bhagavata, Bhagavatamela, and Bhand Jashan to assess their roles in the Indian traditional theatre ecosystem. The panel sought to define how these forms incorporate awareness of musical instruments, costumes, and make-up. Chindu Bhagavata was examined as a vibrant traditional form where performers utilize colorful regional costumes and expressive make-up to enact folk narratives. The rhythm is sustained by specific traditional musical instruments that dictate the performative energy. Bhagavatamela was analyzed as a deeply structured traditional drama practice that blurs the line between folk participation and classical aesthetic constraints. The researchers noted that Bhagavatamela requires highly specialized make-up and traditional costumes, supported by an intricate ensemble of musical instruments. Furthermore, Bhand Jashan was introduced as a distinct traditional folk theatre form characterized by its satirical narrative style. The study highlighted that Bhand Jashan relies on specific musical accompaniment and traditional regional attire to establish its comedic and dramatic timing. Together, these practices illustrate the profound interrelation between folk concepts and traditional structures spread over various regions.

Based on the above source, attempt the following five questions.

291. Which three regional theatrical practices were reviewed by the academic panel?
(A) Kudiattam, Yakshagana, and Bhavai

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(B) Therukoothu, Theyyam, and Jatra
(C) Chindu Bhagavata, Bhagavatamela, and Bhand Jashan
(D) Ramalila, Rasalila, and Nautanki

292. How do performers in Chindu Bhagavata enact folk narratives?
(A) Using colorful costumes and expressive make-up
(B) By performing exclusively in complete silence
(C) By avoiding traditional musical instruments
(D) By relying solely on classical dance rules

293. What distinction characterizes Bhagavatamela according to the researchers?
(A) It is solely an impromptu street play.
(B) It completely rejects specialized make-up.
(C) It functions without an ensemble of musical instruments.
(D) Blending folk and classical aesthetic constraints

294. What defines the traditional folk theatre form of Bhand Jashan?
(A) Its focus on creation myths and intricate masks
(B) Its satirical narrative style
(C) Its solitary narrative style and martial movements
(D) Its strict adherence to lyrical devotional storytelling

295. What do Bhand Jashan performers rely on to establish their comedic and dramatic timing?
(A) Extensive ensemble dancing
(B) The total absence of regional dialogue
(C) Regional attire and musical accompaniment
(D) Modern theatrical lighting and sound effects

Direction : Please read the following source carefully.

A comprehensive academic survey was undertaken to evaluate the crucial awareness of various musical instruments, costumes, and make-up used across the tribal, folk, and traditional theatre forms of India. The researchers posited that defining these theatrical terms requires a deep understanding of their material and aesthetic components. In tribal and folk dance forms, costumes and make-up are generally derived from local natural resources, reflecting the community's immediate environment and indigenous beliefs. The musical instruments used in these folk practices are often rhythmic and communal. In contrast, traditional regional theatrical practices—such as Kudiattam, Yakshagana, and Jatra—demonstrate a highly evolved awareness of specialized make-up techniques and elaborate costumes that are strictly codified to represent specific character archetypes. The survey highlighted that the transition from tribal to traditional theatre is often marked by the increased complexity of the musical instruments and the stylization of make-up. The interrelation between the aesthetic elements and the performative structure shows that costumes and musical instruments do not merely decorate the performance; they are fundamental to defining the regional dance and theatre forms spread over various regions.

Based on the above source, attempt the following five questions.

296. What was the purpose of the comprehensive academic survey mentioned in the source?
(A) To document the decline of modern performance theatre
(B) To argue that costumes are unnecessary in folk dance forms
(C) To enforce rigid boundaries between tribal and classical modes
(D) Assessing instruments, costumes, and make-up

297. Where are the costumes and make-up in tribal and folk dance forms generally derived from?
(A) Local natural resources
(B) Imported synthetic materials
(C) Urban manufacturing centers
(D) Classical textual descriptions

298. Which forms demonstrate a highly evolved awareness of specialized make-up techniques representing character archetypes?
(A) Strictly tribal dance rituals
(B) Traditional practices like Kudiattam and Yakshagana
(C) Modern improvisational street plays
(D) Contemporary silent dramas

299. How is the transition from tribal to traditional theatre often marked?

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(A) By a complete elimination of musical instruments
(B) More complex instruments and stylized make-up
(C) By the rejection of specific character archetypes
(D) By a return to using only natural, unrefined materials for staging

300. What does the interrelation between aesthetic elements and performative structure reveal about costumes and musical instruments?
(A) They are fundamental to defining the theatre forms.
(B) They merely decorate the performance.
(C) They are unnecessary for defining theatrical forms.
(D) They hinder the narrative pacing of traditional practices.

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ANSWERS

1. (B) Classical
Classical art forms are strictly rooted in the rules and principles established in the Natyashastra. These traditions emphasize rigorous training, technical precision, and codified movements that have been preserved through generations. They represent a structured aesthetic pathway known as Margi, which contrasts with the more flexible, region-specific folk styles found across the country. These forms remain highly standardized.

2. (A) A regional, popular form tailored to the tastes of local people
Desi refers to regional and popular art forms that developed organically within specific cultural zones. Unlike the codified Margi tradition, Desi practices are flexible and tailored to local aesthetics, languages, and tastes. These forms often incorporate folk melodies and community-specific rituals, reflecting the diverse cultural fabric of different geographical areas while evolving without rigid adherence to ancient texts.

3. (A) I, II and III
Kudiattam is a sacred Sanskrit theatre tradition from Kerala, preserved by the Chakyar and Nambiar communities within temple precincts. It is celebrated as the oldest surviving link to ancient Indian dramaturgy, utilizing the rhythmic support of the Mizhavu drum. Performances feature elaborate hand gestures and eye movements, and unlike modern forms, it maintains deep ritualistic connections and classical linguistic roots.

4. (D) It strictly avoids the use of elaborate facial make-up and headgears.
Yakshagana is a dynamic theatre form from coastal Karnataka that features vibrant costumes and towering headgears called Kedage Mundasu. The performance uses elaborate facial makeup to represent mythological characters from the epics. Led by the Bhagavata, who sings and directs the action, this art form is known for its high-energy dance, vigorous footwork, and spontaneous, unscripted dialogues that engage the audience.

5. (C) It is performed by male actors in the Melattur region of Tamil Nadu.
Bhagavatamela is a traditional dance-drama performed annually in the Melattur region of Tamil Nadu during the Narasimha Jayanti festival. Historically, male actors from the Brahmin community enact all roles, including female characters, using classical Carnatic music and Telugu scripts. This ritualistic art form focuses on Puranic themes, particularly the story of Prahlada, blending religious devotion with sophisticated classical performance techniques.

6. (B) Tamasha – Tuntune
Tamasha is a popular folk theatre of Maharashtra that relies on specific instruments to create its characteristic high-energy atmosphere. The Tuntune, a single-stringed instrument, provides a steady metallic drone and rhythmic support alongside the Dholki. This form integrates music, dance, and satirical sketches, often beginning with an invocation and featuring the energetic Lavani dance, which remains a core element of its appeal.

7. (D) Therukoothu – Karnataka
Therukoothu is a traditional street theatre form that originated in Tamil Nadu, not Karnataka. It is deeply rooted in village festivals and is particularly associated with the worship of Draupadi Amman. The performances involve vibrant costumes, large wooden ornaments, and high-pitched singing, typically lasting through the night to narrate episodes from the Mahabharata for the local rural community's spiritual education and enjoyment.

8. (A) Both A and R are true and R is the correct explanation of A.
The Ramalila of Ramnagar is renowned for its unique environmental staging, where the entire town serves as a vast performance arena. Different locations are transformed into iconic settings from the Ramayana, such as Ayodhya or Lanka. This allows the audience to physically travel along with the actors, creating a deeply

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immersive experience that represents the epic's geography over a month-long celebration.

9. (C) A dramatic episode or character portrayal
In the Bhavai tradition of Gujarat, a Vesha represents a specific dramatic episode or character sketch that forms the core of the performance. Each Vesha focuses on different social, mythological, or historical themes, often using humor and satire to critique societal norms. These episodes are performed in open spaces called Chachars, where actors employ versatile skills to depict various roles.

10. (A) Complete absence of female performers throughout its history
Nautanki is a North Indian folk theatre that has evolved significantly over time, eventually allowing women to participate in performances. While it was historically dominated by male actors playing female roles, the transition to including women occurred during the twentieth century. This form is famous for its operatic singing style, high-pitched Nakkara rhythms, and plots derived from romantic legends and heroic tales.

11. (D) The socio-political awakening and anti-colonial movements of the modern era
The Jatra of Bengal underwent a significant transformation during the modern era, shifting from purely religious Vaishnava themes to secular and political narratives. This change was driven by the socio-political awakening and anti-colonial movements that sought to educate and mobilize the masses. Consequently, Jatra became a powerful medium for social commentary, addressing contemporary issues while maintaining its traditional high-pitched performance style.

12. (B) Seraikella Chhau
Seraikella Chhau is a unique mask dance tradition that relies entirely on stylized body movements, stances, and choreography to convey a narrative without spoken dialogue. It incorporates martial arts techniques and mimicry of animal gaits to depict mythological scenes. The masks are neutral and symbolic, requiring the performer to express complex emotions and actions through the physical language of the entire body.

13. (A) I, II, III and V
Laiharaoba is a fundamental ritualistic tradition of the Meitei community in Manipur, focused on the worship of local deities called Umang Lais. Centered on the creation and evolution of the universe, the rituals are led by priestesses known as Maibis. While it shares cultural roots with other Manipuri arts, it is a distinct ritual performance that does not utilize Kathak footwork.

14. (D) The skill to sing, narrate, and enact stories using a Tambura as a prop
Pandvani is a solo narrative tradition from Chhattisgarh that requires the performer to possess versatile skills in singing, acting, and storytelling. The narrator uses a Tambura not only as a musical instrument but also as a versatile prop to represent weapons or objects during the enactment of the Mahabharata. This mastery of multiple performative elements is essential for engaging the village audience.

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15. (A) Theyyam
Theyyam is a ritualistic performance from the Malabar region of Kerala that blends dance, music, and religious devotion. The performers use vibrant natural pigments for complex face painting and wear towering headgears made of bamboo and cloth. During the performance, the artist enters a trance-like state, believed to embody a local deity to provide blessings and justice to the surrounding community.

16. (A) Both Statement I and Statement II are correct.
Ankia-nat was pioneered by the saint-scholar Sankaradeva in Assam to propagate Neo-Vaishnavism. These plays are uniquely written in Brajavali, a specialized literary language combining Maithili and Assamese, designed to evoke a sacred atmosphere. The form integrates music, dance, and drama, served as a powerful tool for social and religious reform, and continues to be staged in community prayer halls called Namghars.

17. (B) Madiga
The Chindu Bhagavata is a traditional theatre form preserved by the Madiga community in Telangana. Historically marginalized, this community used performance as a medium to express their cultural identity and narrate their origin myths, such as the Jambapurana. The art

form features vibrant costumes and dynamic footwork, reflecting the resilience and creativity of the community in the face of various social challenges.

18. (A) P-3, Q-4, R-1, S-2
Traditional theatre forms are deeply rooted in specific Indian states. Bhand Jashan is the satirical folk theatre of Kashmir, while Therukoothu is the street theatre of Tamil Nadu associated with the Draupadi cult. Tamasha is the energetic folk performance of Maharashtra featuring Lavani, and Bhavai is the popular dramatic form of Gujarat known for its social commentary and versatile character portrayals.

19. (C) It is an intrinsic part of the social and ritual life of forest communities.
Tribal dance in India is fundamentally different from classical or folk forms as it is inextricably linked to the social and ritualistic life of indigenous forest communities. These performances are not merely entertainment but are vital expressions of communal identity, performed during harvest festivals, marriages, or religious rites. They rely on traditional collective participation rather than formalized training in urban theatre settings.

20. (D) It originated in the 20th century as a form of protest theatre.
Rasalila is a traditional devotional performance from the Braj region that centers on the life and youthful sports of Lord Krishna. It has ancient roots in the Bhakti movement and utilizes sacred verses from texts like the Gita Govinda. Unlike modern protest theatre, Rasalila functions as a religious ritual intended to evoke spiritual love and devotion among the participating audience and performers.

21. (C) Artists use natural pigments to create specific patterns on the face and body.
The makeup in Theyyam is a highly specialized craft that uses natural pigments like turmeric, rice paste, and soot to create intricate geometric patterns on the performer's face and body. Each deity has a specific design that identifies their character and status. This process takes several hours and is essential for the ritualistic transformation of the performer into a divine being.

22. (B) Bhavai – Asait Thakar
Asait Thakar is historically credited with the creation of the Bhavai theatre form in Gujarat during the fourteenth century. He developed this folk tradition to address social issues and provide entertainment to the masses through a series of dramatic sketches called Veshas. His influence ensured that Bhavai remained a vital medium for social critique and cultural expression in the western Indian region.

23. (A) 2, 1, 3, 4
A traditional Yakshagana performance follows a structured sequence starting with the Purvaranga, which involves invocations and preliminary rituals. This is followed by the dramatic entry of the main characters, known as Olagas, who set the stage for the Prasanga, or the main narrative play. Finally, the performance concludes with the Mangalam, a prayer for prosperity and well-being for all participants.

24. (A) He provides comic relief and bridges the gap to the audience via local language.
The Vidushaka plays a crucial role in traditional theatre forms like Kudiattam by acting as a bridge between the classical Sanskrit text and the local audience. He translates and interprets verses into the local language, often adding sharp wit, social satire, and comic relief. His presence allows the audience to engage with complex themes through a familiar and entertaining perspective.

25. (C) Mizhavu
Tamasha utilizes a specific ensemble of instruments including the Dholki, Tuntune, and Halgi to create its vibrant musical landscape. However, the Mizhavu is a large copper drum strictly associated with the Kudiattam tradition of Kerala and is not part of the Tamasha ensemble. Each instrument plays a vital role in setting the tempo and energy required for traditional folk performances.

26. (A) Jatra
In the Jatra tradition of Bengal, the character known as Vivek, or Conscience, plays a unique role by stepping outside the main action to provide moral and philosophical commentary. Vivek uses song to reflect on the characters' choices and guide the audience's understanding of the play's themes. This character acts as

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a moral compass, ensuring the performance delivers a deeper message.

27. (D) Margi follows standardized codes, while Desi is region-specific and flexible.
The fundamental difference between Margi and Desi traditions lies in their adherence to formal structures. Margi refers to the pan-Indian classical pathway that follows standardized, codified rules found in ancient texts. In contrast, Desi refers to regional styles that are flexible, evolving organically within local cultures and reflecting the unique linguistic and aesthetic preferences of different communities across the Indian subcontinent.

28. (C) I, II and III
Nautanki is a prominent folk theatre of North India that developed around centers like Kanpur and Hathras. It is characterized by an operatic singing style and themes drawn from romantic epics and legends. While it uses the Nakkara for its high-pitched rhythm, the Khol is a drum associated with Assamese and Bengali traditions. This form blends classical ragas with folk tunes.

29. (C) It is performed mostly in the royal palaces of Rajasthan.
Therukoothu is a traditional street theatre form native to Tamil Nadu, not Rajasthan. It is an open-air performance that takes place in village squares, often as part of temple festivals dedicated to Draupadi Amman. The actors use vibrant costumes and high-pitched singing to reach large crowds, typically performing throughout the night to narrate epic stories for the rural local community.

30. (D) An open ground (Chachar) where the audience sits in a circle around the performers
Bhavai is traditionally performed in an open space known as the Chachar, where there is no physical barrier between the actors and the audience. Spectators sit in a circle around the performance area, allowing for an intimate and interactive experience. This setup reflects the folk nature of the form, which relies on close engagement and spontaneous dialogue to convey its messages.

31. (A) Purulia Chhau – Large, vibrant masks with mythological headgears
Purulia Chhau is distinguished by its use of large, colorful masks that feature elaborate headgears representing mythological characters and deities. These masks are crafted by local artisans and are essential to the storytelling process. In contrast, Mayurbhanj Chhau is performed without masks, and Seraikella Chhau uses more stylized, symbolic masks, highlighting the regional diversity within the broader Chhau dance tradition.

32. (B) Kudiattam – Tamil
Kudiattam is the traditional Sanskrit theatre of Kerala, utilizing both Sanskrit for the main verses and Malayalam for the interpretations provided by the Vidushaka. It is not a Tamil-medium performance. Other regional forms correctly match their linguistic mediums, such as Yakshagana with Kannada, Jatra with Bengali, and Ankia-nat with Brajavali, reflecting the diverse linguistic heritage of traditional Indian performing arts.

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33. (A) Both A and R are true and R is the correct explanation of A.
The choreography of Chhau dance is deeply influenced by ancient martial arts traditions, particularly the local combat practices known as Parikhanda. Performers incorporate mock fights, swordplay, and movements that mimic animal gaits to create a dynamic and vigorous performance style. This martial foundation provides the physical strength and agility required for the complex leaps and stances seen in all styles.

34. (A) A double-faced terracotta or wooden drum played with hands
The Khol is a vital percussion instrument used in the Ankia-nat and Bhaona traditions of Assam. It is a double-faced drum, traditionally made of terracotta but sometimes of wood, and is played using the hands. Its distinct rhythmic patterns provide the foundation for the singing and dancing, helping to guide the performance's tempo and emotional resonance in temple prayer halls.

35. (C) Pandvani
Traditional Indian theatre forms like Theyyam, Kudiattam, and Yakshagana are renowned for

their elaborate and heavily painted facial makeup which signifies character traits. Pandvani stands as a notable exception to this rule because it focuses on oral storytelling and musical narration. The performer uses minimal makeup and simple costumes, relying on vocal prowess and the use of the Tambura to portray characters.

36. (D) To announce the arrival of a character and heighten dramatic tension
The Bhungal is a long copper pipe used in Bhavai to produce a sharp, piercing sound that serves specific dramatic functions. It is primarily used to announce the entry of a character into the performance circle and to heighten the overall dramatic tension during crucial moments. This auditory cue alerts the audience and emphasizes the importance of the action taking place.

37. (C) Kudiattam
Kudiattam is recognized by scholars as the most direct surviving performative link to ancient Sanskrit drama, including the plays of Bhasa. It has preserved centuries-old staging techniques, gestures, and interpretations within the temple theatres of Kerala. By studying Kudiattam, researchers can gain valuable insights into how classical Sanskrit plays were originally conceptualized and enacted in a ritualistic and highly codified manner.

38. (A) I, II, IV and V
Tamasha is a prominent folk theatre of Maharashtra that features the musical narrative style known as Lavani, with female performers playing a central role. It gained immense popularity during the Peshwa period and includes a comedic character called the Songadya. While it incorporates mythological stories, its repertoire is broad and secular, often focusing on social satire and romantic themes for the public.

39. (D) Ability to sing verses, control the rhythm, and direct the stage action
The Bhagavata is the conductor and primary storyteller in a Yakshagana performance. Essential competencies include the ability to sing the poetic verses of the Prasanga, maintain the rhythm using cymbals, and direct the entrances and exits of the actors. They act as the musical and dramatic anchor, ensuring that the performance flows seamlessly while coordinating with the percussionists and the dancers.

40. (A) Kudiattam
Kudiattam is traditionally performed in a specialized architectural structure called the Koothambalam, which is located within the precincts of major Hindu temples in Kerala. These theatres are designed with specific acoustic and visual properties to suit the ritualistic nature of the Sanskrit plays. The Koothambalam serves as a sacred space where the performance is offered as a form of worship to deities.

41. (C) Statement I is correct but Statement II is incorrect.
Traditional folk theatres often function as vital mediums for socio-cultural education and moral instruction within rural communities. However, they are not entirely reliant on rigid written scripts. A defining characteristic of many folk forms is the significant scope for improvisation, allowing actors to incorporate contemporary social commentary and interact spontaneously with the audience, making each performance unique and locally relevant.

42. (A) Vedamati
Pandvani features two distinct performance styles known as Vedamati and Kapalik. In the Vedamati style, the narrator remains seated throughout the performance, focusing purely on the vocal delivery of the Mahabharata stories through song and narrative. This contrasts with the Kapalik style, where the performer stands, dances, and physically enacts the dramatic events, utilizing the Tambura as a versatile theatrical prop.

43. (A) P-3, Q-1, R-4, S-2
Traditional theatre forms feature unique characters that define their style. The Songadya is the comedian in Tamasha, while the Sutradhara conducts the performance in Ankia-nat. The Vivek acts as the conscience in Jatra, and the Maibi is the priestess who leads the ritual dances in Laiharaoba. These roles are essential for maintaining the narrative structure and cultural significance of each form.

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44. (B) The physical presentation or staging of the Ankia-nat plays
Bhaona refers to the actual physical presentation or staging of the Ankia-nat plays, which were created by the saint-scholar Sankaradeva in Assam. While the script itself is the Ankia-nat, the performance involving music, dance, and masked acting is called Bhaona. This tradition is a cornerstone of Assamese culture, serving both as a religious ritual and a medium for popular moral education.

45. (C) It strictly avoids the use of satire.
Bhand Jashan is a traditional theatre form from Kashmir that combines play-acting, music, and dance. Far from avoiding satire, it relies heavily on it to comment on social situations and mock authority figures. This satirical element is essential to its identity as a folk form, providing the community with a medium to express social critiques and reflect on their lived experiences.

46. (D) Headgears (Kedage Mundasu) are elaborate and signify character types.
The costumes and makeup in Yakshagana are highly stylized and symbolic. Elaborate headgears, such as the Kedage Mundasu, are used to signify different character types, such as heroes, kings, or demons. These visual elements, combined with vibrant facial paints and intricate ornaments, help the audience immediately identify the nature and status of the characters portrayed on the stage during the performance.

47. (A) Draupadi Cult – Therukoothu
Therukoothu is deeply connected to the Draupadi Amman cult in Tamil Nadu, where it is performed as part of village festivals to honor the deity. The narratives primarily focus on episodes from the Mahabharata that center on Draupadi's life and challenges. This religious connection ensures that the theatre form serves both as communal entertainment and a significant ritual offering for the deity.

48. (A) 3, 2, 1, 4
The broad evolution of Indian dramatic forms began with ritualistic tribal performances, followed by the formal codification of classical arts in the Natyashastra. Later, regional folk theatre styles emerged as flexible local expressions. Finally, the rise of the Bhakti movement in the medieval period led to the development of traditional theatres dedicated to spreading religious teachings through accessible regional languages and music.

49. (B) A Telangana folk theatre influenced by Yakshagana, involving mythologies
Chindu Bhagavata is a vibrant folk theatre form from Telangana that draws influence from Yakshagana and revolves around mythological narratives. It is traditionally performed by the Chindu community, who use it to express their cultural heritage and social identity. The form features dynamic acting, singing, and dancing, making it a vital part of the regional performative landscape in the Deccan region.

50. (A) Rasalila
While many traditional theatre forms like Yakshagana and Chhau are dominated by loud and energetic percussion instruments, Rasalila is an exception. It focuses on the spiritual and lyrical aspects of Krishna's life, utilizing softer musical accompaniment such as the Pakhawaj, harmonium, and flute. This musical choice reflects the gentle and devotional mood required for the spiritual depiction of divine love.

51. (C) A solo traditional narrative performance
Chakyar Koothu is a solo traditional narrative performance from Kerala, traditionally executed by members of the Chakyar community in temple theatres. The performer, known as the Chakyar, narrates stories from the epics and Puranas with a high degree of wit, humor, and social commentary. This form is a direct precursor to Kudiattam, sharing similar techniques of gestural expression and ritualistic staging.

52. (D) Traditional theatre often bridges classical grammar and folk conventions.
Traditional theatre in India occupies a unique space that bridges the gap between the rigid codes of classical grammar and the flexible conventions of folk art. While folk theatre is often spontaneous and community-based, traditional forms often retain some formal elements derived from ancient texts while incorporating local dialects and musical styles. This synthesis allows them to remain both culturally sophisticated and accessible.

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53. (B) I, III and IV
Bhagavatamela is performed in the temples of Thanjavur district and incorporates classical Carnatic music. The performance features plays like Prahlada Charitram, which are central to its repertoire. Historically, all roles, including female ones, are played by male actors from the Brahmin community who undergo strict religious training. It is a devotional art form that blends high classical art with religious ritual.

54. (B) The Mizhavu is the primary drum of Jatra.
The Mizhavu is a large copper drum strictly associated with Kudiattam in Kerala, not with Jatra. Jatra is a folk theatre from Bengal that traditionally uses instruments like the Dhol, cymbals, and later the clarinet to support its loud and melodramatic performances. Correct musical associations are vital for defining the unique rhythmic and melodic character of each regional Indian theatre tradition.

55. (D) It is a mask-less form focusing on martial movements and choreography.
Mayurbhanj Chhau is distinguished from other Chhau styles by the fact that it is performed without masks. This allows the dancers to focus entirely on intricate martial movements, facial expressions, and sophisticated choreography. It emphasizes physical agility and strength, derived from ancient combat techniques, making it a highly dynamic and visually powerful form of dance-theatre that celebrates the warrior tradition.

56. (A) Mayurbhanj – Odisha
Chhau dance has three distinct regional styles associated with specific geographic areas. Mayurbhanj Chhau is native to Odisha and is performed without masks. Purulia Chhau belongs to West Bengal and uses large, vibrant masks, while Seraikella Chhau originated in Jharkhand and utilizes more symbolic, stylized masks. Understanding these regional variations is crucial for identifying the specific technical and aesthetic qualities.

57. (C) Ankia-nat – Lavani
Ankia-nat is a traditional theatre form from Assam created by Sankaradeva, and its primary musical elements include the Khol drum and Brajavali songs. Lavani is a high-energy dance and musical form specific to the Tamasha tradition of Maharashtra. Other pairs like Bhavai with Asait Thakar, Jatra with the Vivek character, and Pandvani with Teejan Bai correctly represent regional performative elements.

58. (A) Both A and R are true and R is the correct explanation of A.
The Jatra of Bengal is characterized by high-pitched acting and loud musical accompaniment to compensate for its traditional performance in open-air arenas. Historically, these stages lacked modern sound amplification, making loud delivery essential for reaching thousands of spectators. This stylistic choice ensures that the dramatic narrative remains engaging and audible for large crowds in vast rural performance settings.

59. (D) The merrymaking of the gods
Laiharaoba literally translates to 'The merrymaking of the gods' and is the most important ritualistic festival of the Meitei community in Manipur. It involves a series of dances and ceremonies that enact the creation of the universe and celebrate the presence of local deities. Led by Maibis, the performance serves as a communal prayer for the prosperity and well-being of the society.

60. (B) Strict adherence to Natyashastra's mudras
Bhavai is a folk theatre form that prioritizes social satire, humor, and communal engagement over the strict adherence to the codified mudras of the Natyashastra. While it includes religious invocations to Goddess Amba and utilizes the piercing sound of the Bhungal, its performative language is flexible and rooted in local conventions rather than the rigid structures of classical Indian dramatic grammar.

61. (C) Nautanki
The evolution of Nautanki was significantly influenced by earlier narrative traditions like Gathas and Khyals, which were popular in Northern India. These forms contributed to the operatic and poetic nature of Nautanki, which uses high-pitched singing and melodramatic storytelling to engage audiences. This historical development allowed Nautanki to emerge as a dominant and popular folk theatre form in the Hindi-speaking belt.

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62. (D) It refers to the chorus boys who provide vocal support.
In the context of Tamasha, the Barya refers to the chorus boys who provide vital vocal support and background singing for the lead performers. They help maintain the rhythmic energy of the performance and assist in the narrative delivery during dance and dramatic sequences. Their presence is essential for the collective sound that defines the lively and energetic atmosphere of Tamasha.

63. (A) I, II, III and IV
Theyyam is a ritualistic performance from the Malabar region of Kerala that involves the use of high headgears and the Chenda drum. It serves as a powerful medium for social inclusion, as lower-caste performers embody divine deities revered by all. While it has dramatic elements, it is primarily a religious ritual rather than a secular romantic play, focusing on divine possession.

64. (B) Bhavai
Bhavai is a folk theatre form that relies heavily on spontaneous and unscripted Vachika, or dialogue, to engage its audience. Actors must be skilled improvisers, using wit and satire to respond to current events and interact directly with the spectators. This reliance on verbal dexterity makes Bhavai a highly interactive and socially relevant form of entertainment in the rural villages of Gujarat.

65. (B) Pandvani (Kapalik style)
In the Kapalik style of Pandvani, the lead narrator stands and moves across the stage to dramatize scenes from the Mahabharata. They use the Tambura as a versatile prop, transforming it into a mace, bow, or other objects to enhance the storytelling. This dynamic and physical approach to solo narration distinguishes it from the seated Vedamati style, emphasizing the performer's acting skills.

66. (C) Statement I is correct but Statement II is incorrect.
Chindu Bhagavata is a significant folk form of the Madiga community in Telangana that utilizes the story of Jambapurana to narrate their community's origins. However, it does not rely solely on classical Carnatic music. Instead, it incorporates regional folk tunes and rhythms that are familiar to the local audience, blending mythological narratives with the vibrant cultural expressions of the performing community.

67. (C) Maharashtra
The Tuntune is a distinctive single-stringed musical instrument most closely associated with the folk theatre of Maharashtra, particularly Tamasha. It provides a steady rhythmic drone that supports the singers and dancers during the high-energy performances. Along with the Dholki, the Tuntune is essential for creating the unique auditory experience that characterizes the traditional folk arts of the Marathi-speaking region.

68. (A) P-3, Q-4, R-2, S-1
Different traditional theatre forms utilize unique props and costumes. Yakshagana is known for the Kedage Mundasu headgear, while Theyyam features the towering Mudi. In Pandvani, the Tambura is used as a versatile prop, and in Ankia-nat, the Khol drum provides the rhythmic foundation. These specific visual and auditory elements are crucial for identifying and distinguishing the various regional traditions.

69. (C) A large copper drum used for Kudiattam in Kerala temples
The Mizhavu is a large, sacred copper drum that serves as the primary percussion instrument in the Kudiattam and Chakyar Koothu traditions of Kerala. It is played by members of the Nambiar community within temple theatres. The deep, resonant sound of the Mizhavu provides the essential rhythmic structure that guides the performer's elaborate hand gestures and stylized movements during the performance.

70. (B) The actors playing Ram and Sita are strictly trained adult professional actors.
In traditional Ramalila performances, particularly in Ramnagar, the roles of Ram and Sita are played by young, prepubescent boys known as Swaroops. These boys are considered to embody the deities during the performance period and receive great reverence from the community. They are not professional adult actors, as the tradition emphasizes the purity and divine incarnation associated with young performers.

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71. (D) It extensively features Kattai (wooden ornaments) in its costumes.
Therukoothu is characterized by its elaborate costumes that feature large wooden ornaments known as Kattai, including crowns, shoulder epaulets, and chest plates. These vibrant and bulky ornaments help the actors project their characters' status and power in the open-air street settings. This visual style is essential for the high-pitched and vigorous nature of the performances during the annual village festivals.

72. (A) Vidushaka – Kudiattam
The Vidushaka is a central character in Kudiattam, providing comedic relief and social commentary while bridging the gap between the Sanskrit text and the audience. In other forms, the comedian is known differently, such as the Songadya in Tamasha and the Ranglo in Bhavai. The Bhagavata is the lead singer in Yakshagana, and the Vivek is the conscience character in Jatra.

73. (A) 1, 2, 3, 4
Geographically, these traditional forms are distributed across India from north to south. Bhand Jashan originates in Kashmir, and Nautanki is popular in the northern states of Uttar Pradesh and Bihar. Yakshagana is a major tradition of Karnataka in the south-west, while Kudiattam is the ancient Sanskrit theatre of Kerala, located at the southern tip of the Indian subcontinent.

74. (A) A North Indian folk tradition that influenced Nautanki
Swang is a traditional North Indian folk performance that served as a foundational form for the development of Nautanki. It features musical storytelling and dramatic enactment of legends and heroic tales. The techniques and musical styles of Swang were later refined and expanded in Nautanki, which became one of the most popular and vibrant folk theatre forms in the Hindi-speaking region.

75. (D) Chhau
Chhau is a unique performance form that relies almost entirely on stylized physical movements and choreography to convey the narrative, without the use of spoken dialogue by the main dancers. In contrast, forms like Tamasha, Kudiattam, and Jatra utilize extensive spoken dialogue to advance the plot. Chhau's reliance on body language and music makes it a purely visual and rhythmic theatrical experience.

76. (B) Kudiattam
The Chakyar community has been historically entrusted with the preservation and performance of Kudiattam, the ancient Sanskrit theatre of Kerala. Together with the Nambiar community, who provide the percussion on the Mizhavu drum, they have maintained this ritualistic art form for centuries within temple precincts. Their dedication has ensured the survival of specialized techniques of acting, gestural language, and ritual performance.

77. (C) Ankia-nat
The term Sattra refers to the Neo-Vaishnavite monasteries in Assam, which serve as the primary centers for the preservation of Ankia-nat and Bhaona. These religious institutions, established by Sankaradeva, have played a crucial role in sustaining the music, dance, and dramatic traditions of the region. The performance of Ankia-nat remains an integral part of the spiritual and cultural life within the Sattras.

78. (B) I, II and III
Jatra is a traditional theatre of Bengal that originally began as processional performances during religious festivals. It was used by Sri Chaitanya Mahaprabhu to spread Krishna Bhakti and later evolved to include secular and political themes during the modern era. Far from being subtle, Jatra is known for its high-pitched, melodramatic acting style, which was designed to reach large open-air audiences.

79. (A) The actors strictly wear Kathakali-style skirts.
Performers in Ankia-nat wear traditional Assamese garments that reflect the local culture, rather than the heavy skirts associated with Kathakali. The Sutradhara wears a distinct white turban and tunic, while demons and animals are represented by elaborate masks made of bamboo and clay. These costumes are designed to facilitate the unique blend of narrative singing and dance-drama pioneered by Sankaradeva.

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80. (B) It was conceptualized by Asait Thakar in the 14th century in Gujarat.
Bhavai was created by Asait Thakar in the fourteenth century in Gujarat as a medium for social commentary and popular entertainment. He moved away from rigid classical structures to develop a flexible folk form that uses humor and satire to address the issues of common people. His legacy continues to define the theatrical landscape of rural Gujarat through the various episodic Veshas.

81. (B) Bhagavatamela – Bhakti and Puranic tales
Bhagavatamela is a devotional theatre form that focuses on Puranic stories and themes of Bhakti, particularly the legend of Prahlada. In contrast, Bhand Jashan is known for social satire rather than epics alone, and Therukoothu is deeply ritualistic and epic-based rather than purely romantic. Pandvani focuses specifically on the Mahabharata, illustrating the diverse thematic foundations of traditional Indian performance across different states.

82. (A) Bhungal – Jatra
The Bhungal is a long copper wind instrument strictly associated with the Bhavai tradition of Gujarat, not Jatra. Other pairs are correct: the Chande is used in Yakshagana to build dramatic tension, the Nakkara is essential for the high-pitched energy of Nautanki, and the Dholki provides the rhythmic foundation for Tamasha. Proper instrumental mapping is key to understanding regional theatre identities.

83. (A) Both A and R are true and R is the correct explanation of A.
The Sutradhara is the central figure in Ankia-nat, remaining on the stage throughout the performance to guide the play's progress. He is responsible for singing, playing the Khol, and delivering the narrative while managing the entry and exit of all characters. This continuous presence ensures the structural integrity of the play and provides a constant link between the performers and the audience.

84. (D) A female performer of the Nambiar community in Kudiattam
A Nangiar is a female performer belonging to the Nambiar community who plays the female roles in Kudiattam. She is also responsible for maintaining the rhythmic accompaniment using cymbals and for performing the Nangiar Koothu, a solo female narrative tradition. Her role is essential to the Kudiattam tradition, providing both vocal support and refined gestural acting for the Sanskrit dramatic texts.

85. (C) Ramlila (Ramnagar style)
While many traditional theatre forms like Tamasha, Bhavai, and Kudiattam feature a central comedic character who mocks social norms and improvises, the Ramnagar Ramlila focuses on a formal and ritualistic depiction of the epic. The performance is driven by the recitation of the Ramcharitmanas and the divine portrayal of the deities by young Swaroops, leaving little room for a separate clown figure.

86. (B) Evoke the aura of Vrindavan and Krishna's life for the masses
Sankaradeva adopted the use of Brajavali in Assam to create a sacred and artificial literary language that would evoke the aura of Vrindavan and the life of Lord Krishna. By blending Maithili and Assamese, he provided a medium that was both spiritually resonant and accessible to the common people, helping to popularize the teachings of Neo-Vaishnavism through the Ankia-nat plays.

87. (D) Kudiattam
Kudiattam requires extensive and rigorous training that often spans over a decade to master the intricate language of eye movements, breath control, and codified hand gestures. This level of technical sophistication is necessary to interpret the classical Sanskrit texts through the fourfold abhinaya. The focus on stylized, non-realistic representation makes Kudiattam one of the most demanding and sophisticated traditional performing arts.

88. (B) I, III, IV and V
Chhau dance comprises three regional styles, with Mayurbhanj being mask-less and Seraikella using symbolic, stylized masks. The music features the Mohuri and Dhol, and the performances were historically associated with the Chaitra Parva festival. While Purulia Chhau uses large masks, Mayurbhanj focuses on physical agility. These diverse elements showcase the rich martial and ritual heritage of the eastern Indian belt.

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89. (C) Bhagavatamela
The Pravesha Daru is a technique used in Bhagavatamela to introduce a character with a specific song and rhythmic entry that reflects their nature and status. Adopting this technique would provide a strong and dramatic entry for any character, including an antagonist. This practice highlights the sophisticated integration of music, dance, and characterization that defines the traditional dance-drama traditions of southern India.

90. (A) Tamasha
A typical Tamasha performance follows a structured sequence that begins with the Gana, an invocation to Lord Ganesha, followed by the Gaulan, which depicts scenes involving Krishna and the milkmaids. The performance culminates in the Vag, which is the main dramatic play or narrative section. This structure, combined with the use of Lavani and Dholki, identifies the vibrant folk tradition of Maharashtra.

91. (C) Statement I is correct but Statement II is incorrect.
In Ramalila and Rasalila, the young boys who play the roles of deities are called Swaroops and are believed to embody the divine during the performance. However, they are not trained for decades in classical music. Instead, they are selected based on their age and purity, and their training is focused on the specific needs of the ritualistic performance during their brief tenure.

92. (B) Orange, Yellow, Black, and White
The ritualistic face painting in Theyyam utilizes vibrant natural colors such as orange, yellow, black, and white to create complex geometric and symbolic designs. These pigments are derived from minerals, rice paste, and soot, and they are applied over several hours to transform the performer into a deity. Each color and pattern has a specific meaning related to the character being portrayed.

93. (A) P-3, Q-4, R-1, S-2
Various traditional theatre forms are defined by their key performers and characters. Teejan Bai is a legendary figure in Pandvani, while the character Ranglo provides humor in Bhavai. The Bhagavata leads the performance in Yakshagana, and the Maibi priestess is central to the rituals of Laiharaoba. These individuals preserve the unique cultural identities and performative styles associated with their respective regional traditions.

94. (D) It is the main dramatic play or narrative section.
In the context of Tamasha, the Vagh refers to the main dramatic play or narrative section that follows the initial musical and dance segments. This part of the performance involves a full story, often with a mix of humor, drama, and social commentary. The Vagh allows the actors to showcase their dramatic skills and engage the audience with a sustained plot.

95. (A) Folk theatres strictly use electronic synthesizers to maintain rhythm.
Traditional folk theatres rely on acoustic instruments such as percussion, wind, and string instruments, rather than electronic synthesizers. The pace and energy of the performance are dictated by the rhythm of drums like the Nakkara, Dhol, or Chenda. Melodic support is provided by instruments like the Mohuri or Shehnai, ensuring that the performance maintains its authentic and organic cultural character.

96. (B) They are traditionally all-night performances, ending at dawn.
Traditional folk theatre forms like Yakshagana and Therukoothu are typically all-night events that begin in the evening and conclude at dawn. This timing allows the rural community to gather after their daily work and provides a sustained period for the complex narrative to unfold. The all-night format also enhances the ritualistic and immersive experience, creating a special atmosphere in the village square.

97. (B) Laiharaoba – Appeasing the Umang Lais (forest deities)
Laiharaoba is a ritualistic performance aimed at appeasing the Umang Lais, or forest deities, of the Meitei community in Manipur. It is a fundamental part of their religious life, involving dances and ceremonies that celebrate the relationship between humans and the divine. Other forms like Tamasha and Nautanki have secular and social functions, while Bhand Jashan focuses on satire and social commentary.

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98. (C) Statement I is correct but Statement II is incorrect.
The Vidushaka in Kudiattam holds a unique position that allows him to critique contemporary society and even the king through wit and satire. However, his dialogues are not delivered in chaste Sanskrit. Instead, he speaks in the local Malayalam language to ensure that the common audience can understand his jokes and social commentary, effectively bridging the gap with the classical text.

99. (C) Pandvani
Pandvani is a preeminent example of a solo narrative folk tradition, where a single performer narrates and enacts episodes from the Mahabharata. Using a Tambura as a versatile prop and musical accompaniment, the artist shifts between different characters and moods, creating a complete dramatic experience. This solo format, combined with powerful singing and storytelling, makes Pandvani a distinct and highly engaging art form.

100. (D) Bhavai
While Purulia Chhau, Seraikella Chhau, and Krishnattam utilize masks to represent mythological and divine characters, Bhavai is a folk theatre form that does not traditionally use masks. Instead, Bhavai performers rely on elaborate facial expressions, versatile acting, and makeup to portray different roles in their episodic Veshas. This distinction highlights the different performative languages used in various regional traditional theatres across India.

101. (C) Therukoothu
Kattaikkuttu is another name closely associated with the Therukoothu tradition of Tamil Nadu. The name is derived from the large wooden ornaments, or Kattai, worn by the performers, including crowns and epaulets. This term emphasizes the unique visual identity of the form, which combines high-pitched singing, vigorous dance, and ritualistic storytelling, typically performed in open-air street settings for the community.

102. (B) Costumes, makeup, props, and stage decoration
In the context of Indian performance, Aharya refers to the external elements of a production, including costumes, makeup, props, and stage decoration. This aspect of abhinaya is crucial for defining character types and establishing the visual world of the play. In folk and traditional theatres, Aharya is often highly stylized and symbolic, helping the audience identify mythological figures and their attributes.

103. (A) I, II and IV
Therukoothu is a prominent street theatre of Tamil Nadu that dramatizes episodes from the Mahabharata, focusing on the character of Draupadi. Performers wear large wooden epaulets called Kattai and use loud percussion to create an energetic atmosphere in the open-air village square. The performance is deeply ritualistic and traditionally lasts all night, serving as a significant communal and religious event.

104. (A) They evolved in isolation without any influence from classical Sanskrit theatre.
Traditional Indian theatre forms did not evolve in total isolation from classical Sanskrit theatre. Many forms incorporate elements of classical grammar, such as the use of a Sutradhara or Vidushaka, while adapting them to local dialects and folk traditions. This synthesis allowed traditional theatre to bridge the gap between high classical art and the popular tastes of the regional masses.

105. (C) It is traditionally performed in a prayer hall called Namghar.
Ankia-nat is traditionally performed in a community prayer hall known as a Namghar, which serves as the social and religious hub of Assamese villages. The open structure of the Namghar allows the audience to gather around the performance area, creating an intimate space for the devotional plays created by Sankaradeva. This setting emphasizes the communal and spiritual nature of the tradition.

106. (A) Kudiattam – Malayalam and Sanskrit
Kudiattam uses a combination of Sanskrit for the classical verses and Malayalam for the interpretations and comic interludes provided by the Vidushaka. This linguistic blend allows the performance to maintain its classical roots while remaining accessible to the local audience in Kerala. Other forms are associated with different languages, such as Jatra with Bengali

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and Yakshagana with Kannada, reflecting their regions.

107. (D) Bhagavatamela – Kerala
Bhagavatamela is a traditional dance-drama from the Thanjavur district of Tamil Nadu, not Kerala. It is performed in villages like Melattur during religious festivals. Other regional forms like Tamasha from Maharashtra, Nautanki from Uttar Pradesh, and Ramalila from Varanasi correctly identify their primary geographic and cultural origins, showcasing the diversity of traditional theatre across the different states of India.

108. (A) Both A and R are true and R is the correct explanation of A.
In Seraikella Chhau, the masks have neutral and stylized expressions, which requires the dancers to convey emotions through their entire body. Stances, movements, and the specific angle of the head become the primary tools for expressing the character's feelings and narrative actions. This emphasis on physical language makes the dance-theatre form highly poetic and dependent on the performer's technical mastery.

109. (C) To ensure audibility for a large audience before the advent of microphones
Traditional open-air theatres like Jatra and Therukoothu were performed before large crowds without modern sound amplification. To ensure that the narrative and music reached every spectator, actors adopted high-pitched singing and used loud percussion instruments. This stylistic requirement became a defining feature of the forms, contributing to the high-energy and melodramatic atmosphere that characterizes these popular regional theatre traditions.

110. (D) Tamasha
Tamasha is notable among traditional Indian theatre forms for historically allowing women to play major roles, particularly in the energetic Lavani singing and dancing sequences. While many other forms like Bhagavatamela and Therukoothu were traditionally dominated by male actors playing all roles, Tamasha embraced female performance, which became a central and popular element of its unique folk theatrical identity in Maharashtra.

111. (A) Chindu Bhagavata
The Chindu Bhagavata form was historically preserved and performed by the Madiga community in Telangana. Despite their socio-economic marginalization, the community maintained this vibrant theatrical tradition as a means of cultural expression and social assertion. The performances, often narrating the Jambapurana, reflect the community's heritage and continue to be a vital part of the regional folk culture in the state.

112. (B) The Poikkal Kudirai (dummy horse) aesthetic
The Poikkal Kudirai, or dummy horse dance, is a folk tradition in Tamil Nadu where dancers use a wooden prop that resembles a horse to perform rhythmic movements. This aesthetic can inspire modern choreographers looking for traditional ways to represent horses in battle scenes. The use of such creative and symbolic props is a common feature in Indian folk performances to enhance storytelling.

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113. (B) I, II, III and IV
Rasalila is a devotional performance from the Braj region that depicts the spiritual love of Radha and Krishna. It follows a structured sequence starting with temple rituals and uses instruments like the Pakhawaj and harmonium. While it involves some rhythmic dance, it is primarily a devotional and narrative form rather than a martial art, focusing on evoking Bhakti among the audience.

114. (A) Skill to deliver sharp, satirical wit and mimicry in a farcical manner
A performer in Bhand Jashan must excel in delivering sharp, satirical wit and mimicry in a farcical manner. This Kashmiri folk form is built on social and political commentary, requiring the actors to be quick-witted and versatile in their portrayals. This competency allows the community to mock authority and reflect on societal issues through a humorous and engaging theatrical medium.

115. (C) Theyyam
Theyyam is characterized by performers who are heavily painted in red and black, wearing elaborate costumes made of natural materials like coconut leaves. The performance takes place around village shrines and often involves the artist entering a trance state to embody a deity.

This ritualistic and fierce dance is a hallmark of the cultural and religious life in northern Kerala's Malabar region.

116. (A) Both Statement I and Statement II are correct.
Bhagavatamela plays were traditionally written in Telugu because they were supported by the Nayak and Maratha rulers of Thanjavur, who were great patrons of Telugu literature. Even though the performances take place in Tamil Nadu, the linguistic choice reflects the historical and royal influences on the art form. This blend of language and regional ritual is a unique feature of the tradition.

117. (C) Laiharaoba
Sanamahi is a primary deity revered in the rituals of Laiharaoba, the traditional performance of the Meitei community in Manipur. The rituals and dances are dedicated to invoking and appeasing Sanamahi and other local forest deities known as Umang Lais. This connection highlights the deep spiritual and ritualistic roots of the Laiharaoba tradition, which celebrates the cosmic and local divine presence.

118. (A) P-2, Q-4, R-1, S-3
Traditional theatre forms are identified by their distinctive elements. Kudiattam uses the Mizhavu drum, while Jatra features the Vivek character as a moral conscience. Tamasha is famous for its high-energy Lavani dance, and Bhavai is organized into episodic Veshas. These specific features are central to the identity and performance style of each regional tradition, reflecting their unique cultural and aesthetic histories.

119. (D) Stage manager, narrator, and conductor of the performance
The Sutradhara is the essential conductor of a traditional Indian performance, serving as the stage manager and primary narrator. He introduces the play, manages the transitions between scenes, and often remains on stage to guide the actors and musicians. His role ensures the structural flow of the performance and provides a consistent link between the dramatic narrative and the watching audience.

120. (A) Mayurbhanj Chhau performers wear heavy metal armor and helmets.
Mayurbhanj Chhau performers do not wear heavy metal armor or helmets. Instead, their costumes are designed to be lightweight and flexible to allow for the rigorous leaps, spins, and martial stances that characterize the dance. While the movements are derived from combat techniques, the attire focuses on allowing physical agility rather than providing actual protection like historical battlefield armor would require.

121. (C) It led to the popularization of mythological themes in regional forms.
The Bhakti movement had a profound influence on Indian theatre by using performance as a medium to spread religious teachings and devotion. This led to the popularization of mythological themes from the epics and Puranas in regional forms like Jatra, Rasalila, and Ankia-nat. By using local languages and music, these performances made religious knowledge accessible to the masses across the subcontinent.

122. (A) Kudiattam – Nambiar and Chakyar
Kudiattam is traditionally performed by the Chakyar and Nambiar communities in the temples of Kerala. The Chakyars act as the performers, while the Nambiars provide the percussion on the Mizhavu drum. This caste-based preservation of the art form has ensured that the specialized techniques and ritualistic requirements of this ancient Sanskrit theatre tradition have been passed down through specific family lineages.

123. (A) 1, 2, 3, 4
A traditional Ankia-nat performance begins with the Gayan-Bayan, a musical prelude involving drums and cymbals. This is followed by the formal entry of the Sutradhara, who introduces the play. Then, the main characters enter to enact the story. The performance concludes with the Mukti-mangal, a final benediction and prayer for the welfare of the community and all participants involved.

124. (B) Forms rely on Vachika and Angika to create an environment in the imagination.
Traditional Indian folk theatres often use minimal stage sets because they rely on the power of Vachika and Angika abhinaya. Through

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descriptive dialogue and stylized physical movements, the actors create a vivid environment in the audience's imagination. This approach allows for great flexibility, as a single stage space can be transformed into diverse locations like forests, palaces, or battlefields.

125. (C) Bhand Jashan
Bhand Jashan is a Kashmiri folk theatre form that primarily focuses on social satire and political commentary rather than narrating the Ramayana or Mahabharata. While other forms like Pandvani, Ramalila, and Therukoothu are deeply rooted in epic narratives, Bhand Jashan uses farcical acting and mimicry to address contemporary issues. This focus on current societal realities makes it a secular and satirical tradition.

126. (D) Ankia-nat
The Gayan-Bayan is a vital musical and choreographic prelude that opens every traditional Ankia-nat performance in Assam. It features a group of musicians playing the Khol drum and cymbals in synchronized movements. This prelude sets the spiritual tone for the devotional play and demonstrates the technical skill of the performers before the dramatic narrative led by the Sutradhara begins.

127. (A) Natyadharmi
Natyadharmi is the classical concept that refers to the stylized, symbolic, and imaginative representation of reality on stage. It is heavily utilized in Kudiattam to convey complex ideas and emotions through codified gestures and movements that go beyond realistic behavior. This aesthetic approach allows the performer to create a sophisticated theatrical world that transcends the everyday, emphasizing the artistic and symbolic nature.

128. (A) I, II and IV
Yakshagana is a vibrant theatre tradition from coastal Karnataka performed in an open-air style known as Bayalata. It features high-energy dancing, vigorous spinning, and footwork that bring mythological stories to life. While based on poetic scripts called Prasangas, the form allows for significant spontaneous dialogue. This integration of structured dance and improvised speech makes each performance a unique cultural experience.

129. (B) He wears makeup that is entirely black.
The Vidushaka in Kudiattam does not wear entirely black makeup. His makeup is designed to be humorous and distinct, often involving patterns that reflect his character as a clown and social critic. He is the only character who speaks the local Malayalam language, allowing him to interpret the Sanskrit verses for the audience and provide sharp, witty commentary on contemporary society.

130. (A) It is an Odia folk art combining narrative singing, acting, and music.
Pala is a traditional folk art from Odisha that blends narrative singing, acting, and music to tell stories from mythological and historical sources. The lead performer, known as the Gayaka, is supported by a group of musicians and a character who provides humorous and satirical interludes. This form is a popular medium for community entertainment and the propagation of cultural knowledge.

131. (C) Khol – Percussion instrument (Avanaddha)
The Khol is a traditional percussion instrument from Assam and Bengal, classified as an Avanaddha vadya because it features a membrane stretched over a body. It is played with the hands to provide rhythmic support in devotional performances like Ankia-nat. Other instruments like the Mizhavu are also percussion, while the Tuntune is stringed and the Bhungal is a wind instrument.

132. (D) Rasalila – Adult women play the roles of Radha and Gopis.
In traditional Rasalila performances, the roles of Radha and the Gopis are typically played by young prepubescent boys rather than adult women. These boys, known as Swaroops, are treated as divine embodiments during the festival period. While modern versions may include women, the traditional ritual practice emphasizes the use of young boys to maintain the sacred purity of the performance.

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133. (A) Both A and R are true and R is the correct explanation of A.
Nautanki experienced a decline in its authentic folk character during the mid-twentieth century due to the rising popularity of cinema. Many troupes began incorporating cheap sensationalism and film music to compete with the new medium, which diluted the traditional operatic and classical elements. This commercialization led to a loss of the rural charm and poetic depth that originally defined the art.

134. (B) Realistic presentation of everyday human behavior and emotions
Lokadharmi refers to the realistic and naturalistic presentation of everyday human behavior and emotions in performance. Unlike the stylized Natyadharmi, it focuses on portraying life as it is observed in the world. Many folk theatre forms incorporate Lokadharmi elements to make their characters relatable and their social commentary more effective, allowing the audience to see reflections of their own lives.

135. (D) Bhavai (via the Vidushaka/Ranglo)
Bhavai is a notable exception to the mythological focus of many traditional theatres, as it actively uses characters like the Ranglo to deliver direct social and political critiques. Through wit and satire, these performers mock societal norms and corruption, making the theatre a tool for social awareness. This focus on contemporary realities distinguishes Bhavai from purely devotional forms like Rasalila or Bhagavatamela.

136. (A) Nautanki
The Swang tradition of Northern India served as a foundational form that eventually evolved into the more structured and popular theatre known as Nautanki. Swang's elements of musical storytelling and energetic performance were refined to create the operatic and poetic style of Nautanki. This evolution highlights the dynamic nature of folk traditions, which adapt and grow to meet the changing tastes.

137. (C) Chhau
An actor interested in acrobatic movements and martial arts-inspired leaps should study Chhau dance. This eastern Indian tradition, in all its regional styles, incorporates rigorous physical training derived from local combat practices. The choreography emphasizes power, agility, and dynamic use of space, making it one of the most physically demanding and visually spectacular traditional performance forms in the entire Indian subcontinent.

138. (A) I, II, III and V
Kudiattam makeup is a highly specialized craft using colors like green, red, and black to symbolize character traits. The application of Chutti, or white rice paste borders, is a signature feature that takes several hours. To enhance the dramatic effect, the eyes are often made red using a specific natural seed, creating a stylized and powerful divine appearance.

139. (D) Expertise in playing the Khol and guiding the Brajavali narrative
The Sutradhara in Ankia-nat must be an expert in playing the Khol and guiding the narrative in the Brajavali language. He is the conductor of the entire performance, responsible for maintaining the rhythmic and emotional flow of the devotional play. This role requires extensive knowledge of the traditional music, dance, and religious teachings pioneered by the saint-scholar Sankaradeva.

140. (B) Jatra
Jatra is a popular folk theatre from Bengal that is traditionally performed in a circular open arena without a raised stage. It is known for its high-pitched, melodramatic dialogue and the presence of the Vivek, or Conscience, who interrupts with philosophical songs. This interactive and energetic format allows the performers to connect deeply with large crowds in rural settings.

141. (C) Statement I is correct but Statement II is incorrect.
Pandvani is a unique narrative tradition from Chhattisgarh that focuses on the life of the Pandavas, specifically emphasizing the character of Bhima. While it was historically associated with certain communities, it is not restricted only to the Gond people. Modern performers include both men and women who bring these epic stories to life through singing, acting, and musical accompaniment.

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142. (D) The literary text or poetic script of the play
In Yakshagana, the Prasanga refers to the literary text or poetic script that provides the narrative framework for the performance. These scripts are typically based on episodes from the Ramayana, Mahabharata, and Puranas. The Bhagavata sings the verses of the Prasanga, which the actors then interpret through dance and spontaneous dialogue, making it the core of the play.

143. (A) P-4, Q-3, R-2, S-1
Traditional theatre forms utilize unique cultural elements. Laiharaoba is centered on the Umang Lais, while Therukoothu features the Kattai wooden ornaments. Kudiattam is known for the Chutti facial paste, and Yakshagana is distinguished by the Kedage Mundasu headgear. These specific features serve as key identifiers for the diverse regional theatrical traditions found across the Indian states and regions.

144. (B) Staging of Ankia-nat plays for religious and moral instruction.
Bhaona is the traditional staging of Ankia-nat plays in Assam, used as a medium for religious and moral instruction. Created by Sankaradeva, it combines music, dance, and drama to communicate the principles of Neo-Vaishnavism to the masses. The performances are held in Namghars and involve the community, reinforcing social cohesion and spiritual values through an accessible and entertaining medium.

145. (B) It is performed only by the women of the village.
Bhagavatamela is a traditional dance-drama performed exclusively by male members of the Brahmin community in the Melattur region of Tamil Nadu. Even the female roles are played by men who undergo rigorous religious and artistic training. This devotional art form is offered as worship during the Narasimha Jayanti festival and emphasizes spiritual discipline and high classical performance standards.

146. (A) A high-pitched drum used in Yakshagana to build dramatic tension.
The Chande is a powerful, high-pitched percussion instrument used in Yakshagana to build dramatic tension and emphasize crucial moments in the performance. Its piercing sound alerts the audience and drives the energy of the dance. Played with sticks, the Chande works in tandem with the Maddale and the Bhagavata's singing to create the dynamic auditory landscape of coastal Karnataka's theatre.

147. (C) Draupadi – Therukoothu actors
In the Therukoothu tradition of Tamil Nadu, actors specialize in portraying episodes from the Mahabharata, with a primary focus on the life of Draupadi. These performers are deeply connected to the local religious cults that worship her. The enactment of her struggles and ultimate triumph is a central theme, blending epic storytelling with communal ritual and high-energy street theatre.

148. (C) Statement I is correct but Statement II is incorrect.
The masks for Purulia Chhau are crafted by specialized artisans in the village of Charida in West Bengal. However, they are not lightweight or made of silk. They are substantial structures made of papier-mâché, clay, and cloth, featuring elaborate headgears. These masks are designed to represent mythological characters and are robust enough to withstand the vigorous martial movements and leaps.

149. (C) Nautanki
The Nakkara is an essential percussion instrument in Nautanki, providing the high-pitched and driving rhythm that characterizes this North Indian folk theatre. Played with sticks, the drum sets the tempo for the operatic singing and melodramatic action. Its loud and vibrant sound was historically necessary to reach large crowds in open-air settings, becoming a signature element of the form's identity.

150. (B) Bhand Jashan
Bhand Jashan is a traditional theatre form from Kashmir that distinguishes itself by moving away from purely mythological narratives like the Ramayana or Mahabharata. Instead, it utilizes acting, music, and dance to portray contemporary social situations and political issues. This form relies on sharp satire and comedy to engage its audience, making it an exception to the myth-heavy traditional theatre.

151. (D) Rasalila
The Ashtapadi verses from Jayadeva's Gita Govinda are a crucial musical component of

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Rasalila performances in the Braj region. These songs describe the divine love of Radha and Krishna and are sung with great devotion to set the emotional and spiritual tone of the play. The integration of these classical poetic texts enhances the devotional nature of this traditional performance.

152. (A) It integrates music, stylization, and symbolic narrative.
Traditional Indian theatre differs from Western realistic theatre by being inherently non-naturalistic and total in its approach. It integrates music, dance, stylization, and symbolic narrative to create a multifaceted theatrical experience. This aesthetic, often rooted in the Natyashastra, uses codified gestures and poetic language to represent reality in an imaginative way, rather than attempting to mimic everyday life.

153. (A) I, II and III
Bhavai is performed in open spaces called Chachars and consists of episodic plays known as Veshas that often tackle social issues. Traditionally, male actors called Kanchuliyas play the female roles, using their versatile skills to depict various characters. While percussion is used, the form is characterized by the piercing sound of the Bhungal rather than the Chenda drum of Kerala.

154. (A) The performers wear lightweight cotton kurtas and pyjamas.
Theyyam costumes are not simple cotton kurtas and pyjamas but are elaborate and ritualistic, often crafted from natural materials like coconut palm leaves, wood, and cloth. The face painting is complex and takes hours to complete, transforming the performer into a divine being. Heavy metal anklets and breastplates are also used to enhance the powerful and ritualistic appearance.

155. (D) The performer sings, acts multiple roles, and interacts with a Ragi.
In a Pandvani performance, the lead artist sings the narrative, acts out multiple roles, and interacts with a supporting singer known as the Ragi or Hunkari. This interaction keeps the story flowing and keeps the audience engaged. The performer's ability to shift between characters and moods, combined with the musical accompaniment, creates a dynamic and immersive solo storytelling experience.

156. (B) Nautanki – Uttar Pradesh
Nautanki is one of the most popular folk theatre forms of North India, particularly in the state of Uttar Pradesh. It evolved from earlier traditions like Swang and is characterized by its operatic singing and themes drawn from folklore and legends. Other forms like Jatra, Bhavai, and Tamasha are correctly associated with Bengal, Gujarat, and Maharashtra respectively, reflecting India's diversity.

157. (C) Yakshagana – Mute acting
Yakshagana is not a mute acting tradition; it involves vigorous singing by the Bhagavata and extensive spontaneous dialogue by the actors. While forms like Chhau may be mask-less or use silent dance, and Kudiattam uses codified mudras, Yakshagana relies on verbal interaction to advance the plot. Tamasha also features fast-paced dance and dialogue, emphasizing the vocal nature of these folk theatres.

158. (A) Both A and R are true and R is the correct explanation of A.
The Vidushaka in traditional theatre forms like Kudiattam often uses the local language to provide comic relief and critique society. This linguistic shift is essential because it allows the common audience, who may not know Sanskrit, to follow the plot and connect with the themes. By breaking the classical language barrier, the Vidushaka ensures that the performance remains accessible.

159. (A) Preliminary rituals, tuning, and invocation before the main play begins
Purvaranga refers to the preliminary rituals, musical tuning, and religious invocations that take place before the main dramatic performance begins. This phase is essential for preparing the stage, the performers, and the audience for the sacred or significant event to follow. It often includes prayers to various deities to ensure the success and auspiciousness of the theatrical performance.

160. (B) Pandvani (Kapalik style)
While many traditional theatre forms like Yakshagana, Jatra, and Bhavai use a chorus

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or secondary vocal group, the Kapalik style of Pandvani focuses on the solo performer. Although there is a supporting singer (Ragi), the lead narrator carries the primary responsibility for the singing and enactment. This solo-centric approach highlights the individual virtuosity and dramatic skill of the Pandvani artist.

161. (B) Therukoothu
Therukoothu is uniquely characterized by its integration of local myths, the worship of Draupadi, and elements of possession or trance. It is performed as part of religious festivals in Tamil Nadu, where the enactment of epic stories serves a ritualistic purpose. The performers' intense involvement often leads to a trance-like state, bridging the gap between dramatic entertainment and religious experience.

162. (A) Traditional Assamese textiles like the Gamosa and local masks
An Ankia-nat production must incorporate traditional Assamese textiles and local masks to maintain its cultural authenticity. The costumes, including the Sutradhara's white turban and the use of the Gamosa, are specific to the region's heritage. Masks made of bamboo and clay are used for non-human characters, reflecting the unique craft traditions developed by the saint-scholar Sankaradeva in Assam.

163. (A) I, II, III and V
Kudiattam is a UNESCO-recognized heritage tradition from Kerala that involves detailed elaboration of verses called Nirvahanam and is performed in Koothambalams. A single act can span several nights due to its complexity. While male Chakyars play male roles, female Nangiars are essential for female characters, making it an inclusive tradition rather than one that excludes women from the stage.

164. (D) To actively listen and ask questions to keep the story flowing
The supporting singer, or Ragi, in forms like Pandvani plays a crucial role by actively listening and asking questions to the lead performer. This interaction helps to drive the narrative forward and ensures that the story remains clear and engaging for the audience. The Ragi's vocal responses and rhythmic support provide a necessary anchor for the lead actor's performance.

165. (C) Purulia Chhau
Purulia Chhau is a mask dance tradition from West Bengal where performers wear large papier-mâché masks and execute rigorous martial jumps and spins. The music is dominated by the loud beats of the Dhol and Dhamsa drums, creating a powerful and energetic atmosphere. These elements identify the form's focus on portraying mythological battles and heroic deeds through a dynamic and visual language.

166. (C) Statement I is correct but Statement II is incorrect.
In Yakshagana, the Maddale is a primary percussion instrument that provides the rhythmic and melodic base for the performance. However, it is played with the hands, not with sticks. The Chande is the instrument that is played using wooden sticks to create high-pitched, dramatic sounds. Both drums are essential for the complex rhythmic structure that accompanies the Bhagavata's singing and dancing.

167. (D) Bhagavatamela
Melattur village in Tamil Nadu is historically famous for preserving the Bhagavatamela tradition. Every year, the community performs these devotional dance-dramas during the Narasimha Jayanti festival. The tradition has been maintained by dedicated families who pass down the specialized knowledge of the Telugu scripts, classical Carnatic music, and ritualistic acting that define this unique southern Indian performative art form.

168. (A) P-3, Q-2, R-1, S-4
Traditional theatre terminology varies across regions. A Vesha refers to an episodic sketch in Bhavai, while a Vag is the main dramatic sequence in Tamasha. The Prasanga is the literary script for Yakshagana, and Bhaona refers to the staging of Ankia-nat plays. Understanding these terms is essential for identifying the specific structural and narrative elements of different regional folk theatres.

169. (C) It is a sacred temple theatre structure built for Kudiattam.
The Koothambalam is a specialized theatre structure built within the precincts of major Hindu temples in Kerala specifically for the performance of Kudiattam and Chakyar Koothu.

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These buildings follow ancient architectural principles to ensure perfect acoustics and visibility for the ritualistic plays. The Koothambalam serves as a sacred space where the art form is performed as an offering to the deity.

170. (A) It is strictly performed by Brahmin priests in major temples.
Chindu Bhagavata is not a Brahminical tradition; it is a folk theatre form historically performed by the Madiga community in Telangana. It is a powerful expression of their cultural identity and heritage, often narrating the origin myths found in the Jambapurana. The form involves vibrant costumes and energetic performance styles, reflecting the community's creative resilience and its unique role.

171. (D) Pandvani and Tamasha have prominent female performers today.
In the modern era, traditional theatre forms have evolved, and women now play prominent roles in many of them. Pandvani is famous for legendary female performers like Teejan Bai, and Tamasha has long featured women in its Lavani dance and musical sequences. This inclusion has helped these forms remain vibrant and relevant, showcasing the diverse talents of both male and female artists.

172. (B) Ankia-nat – Neo-Vaishnavism of Assam
Ankia-nat is deeply tied to the Neo-Vaishnavism movement in Assam, pioneered by the saint-scholar Sankaradeva. He created these plays to spread the teachings of devotion to Lord Krishna among the masses. The performances are held in Namghars and Sattras, serving as both a religious ritual and a medium for social and spiritual education, reflecting the core values of the movement.

173. (A) 1, 2, 3, 4
A Tamasha performance follows a standard chronological sequence beginning with the Gana, followed by the Gaulan and the Lavani dance. The performance concludes with the Vag, which is the main dramatic play. This structure ensures a balanced mix of religious invocation, musical entertainment, and dramatic storytelling, providing a comprehensive and engaging experience for the audience in the rural regions.

174. (D) To provide a metallic drone and rhythm for the singers
The Tuntune is a single-stringed instrument used in Tamasha to provide a steady metallic drone and a simple rhythmic pulse for the singers. It supports the Dholki and helps maintain the musical energy of the performance. This instrument is essential for the characteristic sound of the folk tradition, providing a constant auditory background for the lively dance and dramatic sequences.

175. (A) Ramlila (Ramnagar style)
The Ramlila of Ramnagar is an exception to the use of a formal stage, as it is designed as a mobile environmental performance that moves across multiple locations. The audience travels with the actors to different parts of the town that represent various sites from the Ramayana epic. This processional nature makes it a unique and immersive experience that differs from stationary theatre forms.

176. (B) Tamasha
The Lavani dance is a fundamental and integral element of Tamasha in Maharashtra. It is a high-energy musical and dance form characterized by its rhythmic complexity and expressive storytelling. Lavani sequences are often the most popular part of a Tamasha performance, showcasing the skill of the dancers and providing vibrant entertainment that reflects the local cultural and social aesthetics of the region.

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177. (B) Bhavai
Bhavai uses the term Vesha to denote its individual episodic plays or character sketches. Each Vesha focuses on a specific theme, often using social satire and humor to address the concerns of the common people. The performance is a collection of these various Veshas, allowing the actors to showcase their versatility and engage the audience with a diverse range of stories.

178. (A) I, II and III
Laiharaoba is a major ritual festival of the Meitei community in Manipur that celebrates the creation of the world and celebrates local deities. It involves a series of traditional dances and ceremonies that are essential to the cultural identity of the region. Rather than using tabla

and sitar, it relies on indigenous instruments like the Pena to accompany the ritual performances.

179. (C) They are highly trained adult professional actors.
In traditional Ramalila, the Swaroops are young, prepubescent boys who are chosen to represent the deities. During the festival, they are considered divine incarnations and are treated with immense reverence by the community. They are not professional adult actors; their role is a temporary and sacred one, emphasizing the spiritual purity and traditional beliefs associated with the portrayal of divine beings.

180. (D) It evolved from the 'Swang' tradition and utilizes high-pitched singing.
Nautanki is a North Indian folk theatre that evolved from the earlier Swang tradition. It is characterized by high-pitched operatic singing and themes drawn from folklore, legends, and romantic epics. Unlike classical Sanskrit drama, it uses regional dialects and is designed for popular entertainment in open-air settings. Nautanki became highly popular for its ability to blend musical storytelling with melodramatic dramatic action.

181. (C) West Bengal – Purulia Chhau
Purulia Chhau is a prominent mask dance tradition native to West Bengal, known for its vibrant masks and martial-inspired movements. Other forms are associated with different regions, such as Theyyam with Kerala and Laiharaoba with Manipur. Purulia Chhau's unique use of masks to represent mythological characters is a key feature of the cultural landscape of the eastern Indian state of West Bengal.

182. (B) Nakkara – Pandvani
The Nakkara is a percussion instrument central to the Nautanki tradition, not Pandvani. Pandvani relies on the Tambura as its primary musical accompaniment and prop. Other instruments are correctly matched: the Mizhavu is used in Kudiattam, the Bhungal in Bhavai, and the Khol in Ankia-nat. Correct instrument association is essential for distinguishing the unique auditory and rhythmic identities of regional theatres.

183. (A) Both A and R are true and R is the correct explanation of A.
Therukoothu is an integral part of Draupadi Amman temple festivals in Tamil Nadu, serving both as entertainment and a religious offering. The plays often lead to ritualistic trance states and fire-walking, reflecting the deep devotion of the community. This connection between dramatic performance and sacred ritual is a hallmark of the tradition, where the stories are lived and experienced collectively.

184. (A) The main comedian who drives the humor and social satire
The Songadya is the central comedic character in Tamasha, responsible for driving the humor and social satire throughout the performance. He uses wit, mimicry, and spontaneous dialogue to engage the audience and comment on contemporary issues. His presence is vital for the light-hearted and entertaining nature of the folk theatre, making him a popular figure in the Marathi cultural tradition.

185. (C) Jatra
Jatra is a folk theatre form from Bengal that relies on melodramatic acting and high-pitched vocals rather than the codified hand gestures or mudras found in classical Sanskrit theatre or Kudiattam. While other forms like Bhagavatamela and Krishnattam maintain strong links to classical gestural grammar, Jatra developed a more naturalistic and popular style that appeals to large open-air audiences in rural regions.

186. (A) The classical, rule-bound, pan-Indian aesthetic pathway
Margi refers to the classical and rule-bound aesthetic pathway in Indian performance that follows standardized codes found in ancient texts like the Natyashastra. It represents a pan-Indian tradition that emphasizes technical precision and formalized training. This concept is often contrasted with Desi, which refers to the flexible and regional folk styles that evolved organically across the various cultural zones of the subcontinent.

187. (D) Jatra
Jatra serves as an excellent example of how the Bhakti movement utilized theatre to educate the masses in Eastern India. Initially focusing

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on Krishna Bhakti, it was promoted by Sri Chaitanya Mahaprabhu to spread religious teachings through music and drama. By using local languages and accessible themes, Jatra became a powerful tool for religious and social reform throughout the Bengal region.

188. (A) I, II, III and IV
Makeup in traditional theatre serves multiple functions, including projecting character nature and ensuring visibility in dim lighting. Forms like Theyyam use face painting to signify divine status, and natural materials like rice paste and soot are traditionally used. These elements are essential for the ritualistic transformation of the actor and for conveying complex mythological identities to the audience in rural performance.

189. (C) Singing the narrative in a seated posture without enacting scenes
The Vedamati style of Pandvani requires the performer to sing the narrative in a seated posture without physically enacting the scenes. This style focuses on the power of the vocal delivery and the musical storytelling. It contrasts with the Kapalik style, where the performer stands and acts out the drama, emphasizing the diversity within the solo narrative tradition of Chhattisgarh.

190. (D) Jatra
Jatra is characterized by a lead actor delivering dialogues in a melodramatic tone and the character of Vivek, or Conscience, who provides philosophical songs. This form is performed in open fields for large crowds, creating an immersive and interactive experience. The presence of Vivek highlights the didactic nature of the tradition, which blends popular entertainment with moral and philosophical commentary for the community.

191. (D) Statement I is incorrect but Statement II is correct.
Kudiattam is not based on modern Malayalam plays; it is the traditional Sanskrit theatre of Kerala that relies on the texts of ancient playwrights like Bhasa and Harsha. The performance involves elaborate ritualistic interpretations of these classical works, preserved for centuries by the Chakyar and Nambiar communities. This connection to ancient Sanskrit literature is a defining feature of the tradition's historical significance.

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192. (B) The performer stands, moves around the stage, and acts out the dramatic events.
In the Kapalik style of Pandvani, the performer stands and moves across the stage, physically enacting the events of the narrative while singing. This dynamic approach distinguishes it from the seated Vedamati style and allows the artist to use the Tambura as a versatile prop to represent various objects. The physical enactment enhances the storytelling, making it more visually engaging.

193. (A) P-1, Q-4, R-2, S-3
Traditional theatre forms are associated with specific props and instruments. Pandvani uses the Tambura, Bhavai features the Bhungal, Nautanki utilizes the Nakkara, and Kudiattam is known for the Mizhavu drum. These auditory and visual elements are essential for identifying each form and understanding the specific rhythmic and melodic structures that define their regional and cultural identities across India.

194. (A) She is the priestess who leads the rituals and dances to invoke the deities.
The Maibi is a priestess who plays a central role in the Laiharaoba rituals of the Meitei community in Manipur. She leads the dances and ceremonies intended to invoke and appease local deities. Her role is essential for the spiritual and ritualistic success of the performance, as she acts as a mediator between the human community and the divine.

195. (C) It is traditionally performed exclusively by women.
Yakshagana was traditionally performed exclusively by male actors who played both male and female roles. While women have started performing in recent decades, the traditional troupes were entirely male. The form is known for its elaborate costumes, mythological themes, and the leadership of the Bhagavata, who directs the performance through song and rhythmic control in the coastal Karnataka region.

196. (D) It uses acting and satire to portray socio-political issues in Kashmir.
Bhand Jashan is a Kashmiri folk theatre that uses acting and satire to portray socio-political issues. It is a secular and farcical form that combines music, dance, and mimicry to critique societal norms and mock authority. This satirical approach makes it a popular medium for community expression and social awareness, reflecting the unique cultural and political experiences of the region.

197. (C) Chutti – The facial rice-paste makeup in Kudiattam
Chutti is the specialized facial makeup used in Kudiattam, consisting of multiple layers of white rice-paste borders applied to the performer's face. This process takes several hours and is essential for creating the stylized and divine appearance of the characters. Other terms like Mudi, Kattai, and Vesha refer to headgears, ornaments, and dramatic episodes in other regional traditional theatre forms.

198. (C) Statement I is correct but Statement II is incorrect.
The Ramalila of Ramnagar is unique for its multi-stage environmental staging, where the audience moves along with the performers to different locations in the town. These sites represent various settings from the epic, such as Ayodhya or Lanka. This immersive approach allows the entire community to participate in the religious narrative, creating a vast and dynamic performance space over thirty days.

199. (D) A ritualistic trance performance and form of worship
Theyyam is a ritualistic performance from Kerala that involves trance, dance, and worship. The artist embodies a local deity through complex makeup and ritual acts, providing blessings and advice to the community. It is not merely a secular entertainment but a deep spiritual practice that bridges the gap between the divine and the human world in the Malabar region's sacred groves.

200. (A) Tamasha
Tamasha is a prominent folk theatre tradition from Maharashtra that distinguishes itself by not using facial masks for its main characters. In contrast, forms like Purulia and Seraikella Chhau rely heavily on masks to depict mythological beings. Similarly, Ankia-nat employs masks specifically for animal and demonic roles. Tamasha focuses more on energetic dance, vocal performance, and satirical dramatic sketches to entertain audiences.

201. (C) Laiharaoba
Sanamahiism is the traditional belief system of the Meitei people in Manipur, and it provides the spiritual foundation for Laiharaoba. The rituals and dances performed during this festival are dedicated to the worship of Sanamahi and other local deities. This connection highlights the role of Laiharaoba as a vital expression of the community's ancestral faith and its ongoing religious practices.

202. (A) Tribal performance is community-ritual based, whereas folk is structured entertainment.
Tribal performance is fundamentally rooted in the communal rituals and spiritual life of indigenous societies, whereas folk theatre is more structured for popular entertainment. While folk forms like Jatra or Tamasha have clear dramatic structures, tribal dances are often collective expressions of community identity during sacred rites. This distinction reflects the different social contexts in which these performative traditions developed and evolved.

203. (B) I, II and III
Chindu Bhagavata is a significant folk theatre of Telangana performed by the Madiga community. It historically served to narrate the origin myths of the community and features vibrant costumes and energetic performance styles. It has a unique script and tradition that is distinct from Kudiattam, reflecting the specific cultural and social identity of the performing community in the Deccan region.

204. (B) He is always portrayed as a mighty warrior.
The Vidushaka is never portrayed as a mighty warrior; he is a central comedic figure in Sanskrit drama known for his wit and humor. He provides social and political commentary while acting as a bridge between the classical world and the audience. His role is to challenge authority and provide comic relief through his observations, rather than through physical combat or heroism.

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205. (C) It began with Krishna Bhakti and later embraced contemporary social themes.
Jatra originally focused on religious themes, particularly Krishna Bhakti promoted by Sri Chaitanya Mahaprabhu. Over time, it evolved to incorporate secular narratives and contemporary social issues, especially during the anti-colonial period. This adaptability has allowed Jatra to remain a popular and relevant theatre form in Bengal, blending its traditional high-pitched performance style with themes that resonate with modern audiences.

206. (D) Tamasha – Lavani
Tamasha is synonymous with the energetic and rhythmic Lavani musical and dance style. Lavani is the core element that defines the form's popular appeal in Maharashtra. Other musical styles like Carnatic or Qawwali are not the primary modes for forms like Bhavai or Kudiattam. The association of a specific musical genre with its regional theatre form is crucial for understanding its unique identity.

207. (A) Bhand Jashan – Punjab
Bhand Jashan is a traditional theatre form from Kashmir, not Punjab. It is known for its satirical wit and commentary on social situations. Other regional forms like Laiharaoba from Manipur, Yakshagana from Karnataka, and Therukoothu from Tamil Nadu correctly identify their primary geographic origins, showcasing the rich and diverse landscape of traditional Indian performing arts across different states and territories.

208. (A) Both A and R are true and R is the correct explanation of A.
The Vivek character in Jatra serves a didactic purpose by acting as the moral conscience of the play. He steps in during crucial moments to sing philosophical songs that comment on the moral dilemmas of the characters and provide ethical guidance to the audience. This role ensures that the performance delivers a deeper message alongside its melodramatic and entertaining narrative.

209. (B) They hold symbolic meanings and ensure visibility under low, natural lighting.
Traditional theatre makeup uses bright, symbolic colors like red and green to represent character traits and ensure that facial expressions are visible under dim, natural lighting. In forms like Theyyam and Yakshagana, these paints transform the actor's appearance and help the audience immediately identify divine or demonic figures. This visual language is essential for the effectiveness of ritualistic storytelling.

210. (A) Kudiattam
Kudiattam is an exception to the open-air tradition because it is performed in a dedicated temple theatre structure called the Koothambalam. These specialized buildings are designed for ritualistic Sanskrit drama, emphasizing the sacred and high-classical nature of the form. Other traditions like Bhavai, Tamasha, and Jatra are more flexible, typically performed in open fields or makeshift stages for large village audiences.

211. (C) Nautanki
Nautanki's traditional structure was significantly altered in the mid-twentieth century by the influence of cinema. Troupes began adopting popular film tunes and melodramatic acting styles to attract larger audiences. While this helped the form survive commercially, it led to a dilution of the authentic folk and classical elements that originally defined its operatic and poetic character in Northern India.

212. (D) Tamasha
Tamasha provides a framework for addressing social issues and rural aesthetics through energetic song and dance. Utilizing the Dholki and featuring female performers, it is a versatile medium for storytelling that blends humor and drama. Its popularity in Maharashtra stems from its ability to reflect the lived experiences and concerns of the rural community through a vibrant and interactive folk.

213. (A) I, II, III and V
Therukoothu is a street theatre of Tamil Nadu associated with the Draupadi Amman cult. It involves all-night performances that often culminate in fire-walking rituals. The actors wear elaborate costumes with wooden ornaments, rather than realistic everyday clothing. These religious and ritualistic elements are central to its identity as a medium for communal worship and epic storytelling in village festivals.

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214. (B) The ability to improvise witty dialogues to engage the rural audience actively
A Bhavai actor must be able to improvise witty and satirical dialogues to engage the rural audience. Since the form relies on spontaneous interaction and social commentary, the performer's verbal dexterity is essential for its success. This skill allows the theatre to remain relevant and responsive to current events, making it a dynamic and interactive medium for community expression.

215. (D) Therukoothu
An actor wearing heavy wooden ornaments and enacting a role from the Mahabharata in an open village square until dawn is performing Therukoothu. This Tamil tradition is known for its high-pitched singing, vibrant costumes, and deep connection to the religious rituals of the village. The physical endurance and powerful performance style are hallmarks of this ancient street theatre tradition.

216. (D) Statement I is incorrect but Statement II is correct.
In Yakshagana, the Bhagavata is far from a background musician; he is the central conductor of the entire performance. He sings the verses of the Prasanga, maintains the rhythmic structure, and directs the actions of the dancers. His role is essential for the narrative flow and dramatic energy, making him the most important individual in a traditional Yakshagana troupe.

217. (C) Ankia-nat
The Namghar, or community prayer hall, is the traditional venue for Ankia-nat and Bhaona performances in Assam. This sacred space allows the community to gather for devotional plays that spread the teachings of Neo-Vaishnavism. The Namghar's architecture and social significance make it the heart of Assamese village life and the ideal setting for the spiritual and artistic vision of Sankaradeva.

218. (A) P-1, Q-2, R-3, S-4
Traditional theatre forms feature unique distinctive elements. Theyyam involves trance and heavy face painting, while Ramnagar Ramalila is known for its multi-site environmental staging. Chhau has its origins in martial arts, and Pandvani is a solo narrative tradition focused on the Mahabharata. These characteristics highlight the cultural and technical diversity within the various regional theatrical traditions of India.

219. (D) Expression through costumes, makeup, and props
Aharya abhinaya refers to the expression of character and narrative through external means such as costumes, makeup, and props. This aspect of performance is vital in traditional and folk theatres, where stylized visuals help the audience identify mythological and divine figures. By using specific colors and ornaments, performers can communicate status and nature without the need for realistic sets or dialogue.

220. (B) It is used to provide a soft, continuous melody for romantic songs.
The Bhungal is not used for soft melodies; it is a long copper wind instrument that produces a sharp, piercing sound. Its primary function in Bhavai is to announce character entries and heighten dramatic tension. The loud and dramatic nature of the instrument is essential for grabbing the audience's attention in the open-air Chachar setting and emphasizing key performative moments.

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221. (C) He enters first, delivers the prologue, and remains on stage to guide the narrative.
The Sutradhara is the conductor of an Ankia-nat performance, entering first to deliver the prologue and remaining on stage throughout the play. He guides the narrative, manages transitions, and ensures the play follows the spiritual and dramatic vision of Sankaradeva. His constant presence provides a structural anchor for the actors and musicians, linking the devotional story to the audience.

222. (D) Teejan Bai – Pandvani
Teejan Bai is a world-renowned performer of the Pandvani tradition from Chhattisgarh. She is famous for her powerful vocal delivery and physical enactment of the Mahabharata epics in the Kapalik style. Other performers listed are associated with different arts, such as Balasaraswati with Bharatanatyam. Teejan Bai's contribution has been instrumental in bringing national and international recognition to this unique solo narrative folk form.

223. (A) 1, 2, 3, 4
The Jatra of Bengal evolved from purely religious Krishna Bhakti themes to incorporate mythological spectacles, and later secular and historical narratives during the anti-colonial movement. Today, it also includes modern political and social issues. This progression highlights Jatra's adaptability and its enduring role as a popular medium for cultural and social expression within the changing landscapes of Bengal's history.

224. (B) Elaborate wooden ornaments, crowns, and epaulets worn by actors
Kattai refers to the elaborate wooden ornaments, such as crowns, epaulets, and chest plates, worn by performers in Tamil Nadu's traditional street theatre. These bulky and vibrant decorations help define the characters' heroic or demonic status and are essential for the visual impact of the performance in open-air settings. The term reflects the physical craftsmanship central to the tradition.

225. (B) Chhau (Seraikella/Purulia)
Chhau is an exception to dialogue-heavy forms, as it relies on stylized physical movement and choreography to convey the narrative. In regional styles like Seraikella and Purulia, the use of masks further emphasizes the role of the body in expressing character and emotion. This visual and rhythmic focus distinguishes Chhau as a unique and powerful form of dance-theatre in India.

226. (A) Kudiattam
The Chakyar and Nambiar communities have been the historical custodians of the Kudiattam tradition in Kerala. They have preserved this ancient Sanskrit theatre within temple theatres for generations, passing down the specialized knowledge of abhinaya and percussion. Their dedication has ensured that Kudiattam remains a vital and authentic link to India's classical performative heritage, recognized globally for its artistic depth.

227. (C) Dholki
The Lavani form is fundamentally built around the rhythm of the Dholki, which provides the high-energy and driving beat for the performance. In Tamasha, the Dholki player and the Lavani dancer work in close coordination to create the vibrant atmosphere that characterizes this Marathi folk tradition. This rhythmic foundation is essential for the expressive and rhythmic movements of the dance.

228. (A) I, II and III
Pandvani is a popular musical narration of the Mahabharata from Chhattisgarh, featuring the Vedamati and Kapalik styles. It is typically a solo performance, where one narrator takes on multiple roles using a Tambura. The complexity and dramatic power of the form come from the performer's ability to shift between characters, making it a unique and highly engaging narrative art.

229. (C) It is a purely religious temple ritual.
Tamasha is a secular folk theatre form from Maharashtra, known for its mix of music, dance, and satirical social commentary. While it begins with a religious invocation, its primary focus is on public entertainment and the portrayal of social and romantic themes. It gained popularity during the Peshwa period and remains a vibrant medium for folk expression today.

230. (B) It takes hours to apply and uses natural materials to stylize the face.
Kudiattam makeup is a specialized ritualistic process that takes hours to complete, using natural pigments and materials like rice paste to create the iconic Chutti. This stylized appearance is essential for the performer to embody divine or epic characters. The makeup serves to enhance the facial expressions and gestures that are central to the complex language of this theatre.

231. (D) Prahlada Charitram (Bhagavatamela) – Telugu
Bhagavatamela plays like Prahlada Charitram are traditionally written in Telugu, reflecting the patronage of historical rulers in the Thanjavur region of Tamil Nadu. In contrast, Ankia-nat uses Brajavali, Jatra uses Bengali, and Pandvani uses regional dialects of Chhattisgarh. This linguistic variety illustrates how regional traditional theatres are deeply connected to the historical and cultural specificities of their respective areas.

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232. (A) Proscenium Arch – Traditional Yakshagana
Traditional Indian theatre forms are deeply tied to specific performance spaces that reflect their cultural roots. Kudiattam is performed in the Koothambalam, Ankia-nat in the Namghar, and Bhavai in the open Chachar ground. However, traditional Yakshagana is an open-air Bayalata performance rather than a proscenium arch production, which is a modern Western theatrical concept that separates the stage from the audience.

233. (A) Both A and R are true and R is the correct explanation of A.
Bhaona in Assam has historically functioned as a tool for social cohesion because Sankaradeva created it to spread the egalitarian teachings of Neo-Vaishnavism. By using the accessible Brajavali language and the medium of musical drama, he made spiritual knowledge available to all members of society. This tradition reinforced community bonds through shared participation in religious and artistic life.

234. (A) Folk theatre is regionally rooted and uncodified by rigid ancient texts.
Folk theatre in India is characterized by its regional roots and its independence from the rigid codes of ancient classical texts. Unlike classical theatre, which follows the Natyashastra, folk forms are flexible and evolve within specific cultural zones. They incorporate local dialects, music, and community traditions, making them a vibrant and authentic expression of the people's lived experiences and aesthetics.

235. (D) Kudiattam
Kudiattam is traditionally performed in a dedicated temple theatre called the Koothambalam, rather than in an open-air or makeshift ground setting. These structures are built according to specific rules to provide the sacred and acoustic environment needed for Sanskrit drama. Other forms like Bhavai, Jatra, and Therukoothu are native to open village squares and fields, catering to large community gatherings.

236. (B) Chhau
The eastern Indian dance-theatre form Chhau is defined by its use of rigorous acrobatic spins, jumps, and martial stances known as Chauk. This vigorous style is common to all its regional variations, reflecting its historical roots in combat practices. The dynamic use of space and physical agility are essential for depicting mythological battles and the powerful actions of characters.

237. (C) Pandvani
Pandvani is a solo narrative tradition where a single performer uses their voice, facial expressions, and a Tambura to act out multiple roles. The artist can instantly shift between various characters from the Mahabharata, creating a complete dramatic world through individual skill. This versatility and the use of the instrument as a prop are hallmark features of this unique Chhattisgarhi folk form.

238. (A) I, II, III and IV
Musical accompaniment is vital in traditional theatre, with percussion instruments like the Chande in Yakshagana dictating the energy and highlighting dramatic moments. Wind and string instruments provide melodic support, creating a full auditory landscape. These instruments work in tandem with the performers, ensuring that every movement and emotion is emphasized and conveyed effectively to the watching audience.

NODIA

239. (A) The skill to sing powerfully and emotively to deliver philosophical messages mid-scene
The Vivek character in Jatra must be a powerful and emotive singer to deliver philosophical and moral messages effectively. He steps into the scene to reflect on the action and guide the audience's understanding. This vocal prowess is essential for the character's role as a moral conscience, ensuring that the performance delivers a deeper message through the medium of song.

240. (B) Theyyam
Theyyam performers wear towering and heavy headgears made of bamboo and wood, and they undergo complex face painting to embody divine deities. During the ritual, the artist enters a trance-like state to interact with the devotees and offer blessings. This powerful and ritualistic performance is a key part of the religious and social life in the Malabar region of Kerala.

241. (D) Statement I is incorrect but Statement II is correct.
Kudiattam is based on ancient Sanskrit texts rather than modern Malayalam plays, preserving

the works of early playwrights like Bhasa. The actors use stylized gestural language and codified techniques to interpret these classical dramas. This connection to the ancient Sanskrit dramatic tradition is what makes Kudiattam a unique and world-renowned art form of the Indian performative heritage.

242. (A) Yakshagana
Bayalata is a term used for open-air theatre and is synonymous with the traditional performance style of Yakshagana in Karnataka. It reflects the form's origins in village festivals, where it is performed on simple makeshift stages for the entire community. This accessible and interactive format allows the mythological stories to reach a wide audience, making it a vital part of regional culture.

243. (A) P-4, Q-3, R-2, S-1
Traditional theatre forms are identified by unique linguistic and narrative elements. Ankia-nat uses the Brajavali language, while Tamasha features the Lavani dance. Bhavai is organized into episodic Veshas, and Chindu Bhagavata narrate the origin stories found in the Jambapurana. These specific features serve as important cultural identifiers for the diverse regional theatrical traditions across the various states of India.

244. (D) It is the musical invocation to Lord Ganesha at the beginning of the performance.
The Gana is the traditional musical invocation to Lord Ganesha that opens a Tamasha performance in Maharashtra. It is essential for seeking divine blessings and setting an auspicious tone for the show. This opening segment prepares the audience for the energetic musical and dramatic sections that follow, reflecting the religious roots and social rituals associated with the folk tradition.

245. (C) They exclusively perform modern western plays.
The Chindu community in Telangana does not exclusively perform modern western plays; they are dedicated to the traditional Chindu Bhagavata. This folk theatre form is a key part of their cultural heritage and social assertion. By performing mythological narratives and community stories, they maintain their unique identity and contribute to the rich performative landscape of the region's traditional arts.

246. (B) It incorporates facial makeup, wooden shoulder ornaments, and high-pitched vocals.
Therukoothu is characterized by its vibrant facial makeup, large wooden shoulder ornaments called Kattai, and high-pitched vocal delivery. These elements are designed for open-air street performances during religious festivals in Tamil Nadu. The combination of music, dance, and ritualistic storytelling makes it a powerful and engaging medium for the rural community to connect with their epic and local traditions.

247. (D) Krishna's youth in Vrindavan – Rasalila
Rasalila is a devotional performance that centers on Krishna's youthful sports and his life in Vrindavan. This narrative is essential for evoking Bhakti among the audience and follows the traditional stories found in sacred texts. Other forms like Therukoothu focus on Draupadi, and Chindu Bhagavata on community origin myths, illustrating the diverse mythological foundations of India's various regional performance traditions.

248. (C) Statement I is correct but Statement II is incorrect.
Traditional Indian theatre forms often encourage audience participation and blur the line between performer and spectator. However, the proscenium arch stage is not a native Indian concept but a Western theatrical design that was introduced later. Traditional Indian performances typically used open spaces, temple theatres, or makeshift stages that allowed for a more intimate and interactive experience between the community and the actors.

249. (C) Physical decoration, including makeup, masks, costumes, and ornaments
In folk theatre, Aharya refers to the entire range of physical decoration used to create characters, including makeup, masks, costumes, and ornaments. This aspect is crucial for the symbolic representation of mythological figures and helps the audience identify their nature and status. The stylized and vibrant Aharya of these traditions is a key part of their unique visual language and cultural identity.

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250. (A) Chhau
Chhau is a dynamic dance tradition that integrates martial arts stances like the Chauk and Dharana into its choreography. It is performed in regional styles across Odisha, West Bengal, and Jharkhand, utilizing instruments like the Mohuri and Dhol. These rhythmic and melodic tools drive the rigorous physical movements and acrobatic leaps that characterize this powerful form of traditional Indian storytelling and heroic portrayal.

251. (B) Key dance and theatre categories
The study investigates the core definitions of tribal, folk, traditional, and classical forms in Indian performing arts. Researchers aim to clarify how these foundational categories overlap and interact within cultural settings. Defining these specific theatre and dance classifications helps scholars analyze the complex relationships and evolutionary paths from indigenous rituals to more codified and sophisticated dramatic performances.

252. (A) They emerge from community rituals.
Tribal forms are primarily rooted in the daily lives and spiritual practices of indigenous communities. These expressions are deeply integrated into communal rituals rather than being isolated performances. Characterized by their connection to specific social environments, tribal dances serve as functional elements of life, representing a starting point for understanding the diverse spectrum of theatrical traditions across various regions.

253. (C) They involve acknowledgment of fluid borders.
Academic researchers emphasize that categories like folk and traditional cannot be confined by rigid definitions. Instead, these foundational terms possess fluid borders where elements of one frequently blend into another. Acknowledging this interrelation is vital for a comprehensive understanding of Indian performance history, as many theatre forms successfully integrate the spontaneity of folk art with the technical rigor of classical traditions.

254. (D) As a continuous cultural exchange
The evolution from indigenous tribal rituals to structured classical drama is viewed as a continuous process of cultural exchange. This movement is not strictly linear or isolated; rather, it reflects a complex web of interactions between different artistic levels. Regional traditions and classical codes frequently influence one another, ensuring that the development of Indian performance remains a dynamic and interconnected phenomenon.

255. (C) It provides a framework to evaluate how rituals evolve.
Establishing a theoretical framework for these classifications is essential for analyzing the vast array of regional theatre forms. Such understanding allows scholars to track the development of indigenous rituals into complex traditional performances. By evaluating how these forms evolve and interact, researchers can better appreciate the historical depth and cultural significance of dance and drama across different geographical regions of India.

256. (B) Kudiattam and Yakshagana
A specific regional study concentrated on documenting the unique theatrical traditions of southern India, specifically highlighting Kudiattam and Yakshagana. The research aimed to illustrate how these specific forms capture and preserve regional cultural narratives. By focusing on these two distinct practices, the survey provided a detailed examination of how elaborate staging, costumes, and musical traditions contribute to regional identity.

257. (D) Linking folk and classical stages
Kudiattam is recognized as an ancient theatrical practice that effectively bridges the gap between folk traditions and classical staging methods. It requires performers to possess an extensive awareness of specialized make-up and costumes. This form integrates highly stylized facial expressions and hand gestures, demonstrating a sophisticated blend of various artistic levels while maintaining deep roots in the regional cultural history of southern India.

258. (A) Intricate make-up and robust dance
Yakshagana is defined by its vibrant nature, combining traditional and folk theatre elements with high energy. Its primary features include robust dance movements, distinct vocal renditions, and the use of heavy costumes paired

NODIA

with intricate make-up. These elements work together to create a powerful performance style that is characteristic of the regional theatrical landscape found in parts of southern India.

259. (C) Integration of dance, drama, and regional music
Despite their different presentation styles, both Kudiattam and Yakshagana share a core emphasis on the integration of various performing arts. They combine dance, drama, and specific regional musical traditions into a cohesive theatrical experience. This holistic approach to performance highlights how traditional theatre forms utilize multiple sensory elements to communicate stories and preserve the cultural heritage of their respective regions.

260. (A) Regional identity through costume and make-up
The study concludes that traditional theatrical practices are vital for the preservation of regional identity. This is achieved through the specific application of unique costumes, detailed make-up, and regional musical accompaniment. These material and aesthetic elements are not merely decorative but serve as essential tools for maintaining the distinct cultural characteristics and historical continuity of theatre forms in various Indian regions.

261. (D) Bhavai and Nautanki
Scholars conducted a comparative analysis focusing on the theatrical practices of western and northern India, specifically selecting Bhavai and Nautanki. This study sought to explore the differences and similarities between these two prominent forms. By examining their unique structures and regional identities, the researchers highlighted the rich diversity of traditional and folk performances that thrive across different parts of the country.

262. (B) Dialogue with subtle musical accompaniment
Bhavai is characterized by a unique performative structure that integrates dramatic dialogue with subtle musical accompaniment. Performers use specific musical instruments to enhance the narrative flow and emotional impact of their words. This form relies heavily on regional linguistic variations and traditional costumes, ensuring that the storytelling remains deeply connected to the local culture and community themes of western Indian regions.

263. (C) Strong vocal projections and regional instruments
Nautanki is recognized as a vibrant folk and traditional theatre form that effectively captivates large audiences through powerful vocal projections and distinct regional musical instruments. Its dynamic performance style features musical dialogues and high energy, which are essential for maintaining audience engagement in open-air settings. These elements distinguish Nautanki as a prominent and influential theatrical practice in northern India's cultural landscape.

264. (D) Community-oriented themes
The comparative study demonstrates that Bhavai often centers its narratives on community-oriented themes. This traditional theatre form uses stylized make-up and regional costumes to reflect the social and cultural realities of its audience. By focusing on themes relevant to the community, Bhavai maintains its performative appeal and ensures its continued relevance as a vital expression of regional identity and local heritage.

265. (A) Awareness of costumes, make-up, and instruments
To fully comprehend traditional forms like Bhavai and Nautanki, one must possess a thorough awareness of their specific material components. These include specialized costumes, unique make-up styles, and the particular musical instruments used in performance. These aesthetic elements are fundamental to defining the regional identity and performative appeal of these theatre forms, as they help convey narrative themes and character archetypes.

266. (B) Link between folk and classical thematic elements
Ramalila and Rasalila illustrate a fluid interrelation between folk traditions and classical thematic elements within Indian drama. These devotional forms demonstrate how epic narratives and spiritual themes can be presented using regional performative techniques. This blending of different cultural levels allows these theatre forms to maintain a high level of aesthetic

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sophistication while remaining deeply accessible to a broad communal audience.

267. (B) Community participation with costumes and masks
Ramalila brings epic narratives to life through active community participation and the use of specific regional costumes, masks, and traditional make-up. This traditional theatrical practice relies on folk musical instruments to guide dramatic pacing and heighten the emotional experience for participants and viewers alike. By involving the community, the performance fosters a shared cultural experience that sustains these ancient stories.

268. (A) Lyrical movements and devotional storytelling
Rasalila is a traditional dance and theatre form that primarily emphasizes lyrical movements and devotional storytelling. Its aesthetic framework includes elaborate traditional costumes and refined make-up, which are essential for portraying divine characters effectively. This focus on graceful motion and spiritual themes creates a distinct performance style that bridges the gap between regional folk techniques and more formalized classical expressions.

269. (C) Regional integration of spiritual and folk elements
Both Ramalila and Rasalila provide profound introductions to the ways regional theatrical practices integrate spiritual narratives with folk performative techniques. They demonstrate the successful blending of devotional content with traditional costumes, make-up, and local musical accompaniment. This integration highlights the ability of Indian theatre to maintain its sacred foundations while employing diverse regional styles to express shared cultural and religious values.

270. (D) Maintaining traditions while adapting to audiences
The long-term endurance of Ramalila and Rasalila depends on their capacity to maintain core traditional conventions while simultaneously adapting to changing audience dynamics. This flexibility involves updating musical instruments and make-up styles to resonate with modern viewers in various regional settings. By balancing historical continuity with contemporary relevance, these theatre forms continue to thrive as vital components of India's cultural heritage.

271. (C) Jatra and Chhau
A cultural heritage assessment focused on the eastern Indian regional theatrical practices of Jatra and Chhau. These forms were analyzed to understand how they represent a convergence of tribal, folk, and traditional elements. By studying these two specific practices, researchers were able to document the diversity and unique performative characteristics that define the theatrical landscape of various regions in eastern India.

272. (B) From processions to structured dramatic performances
Jatra is documented as an energetic traditional theatre form that historically evolved from musical processions into more structured dramatic performances. This transition allowed the form to incorporate distinct regional musical instruments and vibrant costumes to project dramatic intensity. Performed primarily in open-air settings, Jatra illustrates how mobile cultural traditions can transform over time into highly organized and impactful theatrical experiences for communities.

273. (D) Mask use, costumes, and martial movements
Chhau is uniquely characterized by its extensive use of stylized masks, elaborate costumes, and dynamic martial movements. This practice effectively blends its tribal dance origins with traditional theatrical conventions, creating a powerful and rhythmic performance. These defining features are essential for conveying the stories and characters within the Chhau tradition, reflecting its deep roots in indigenous culture and local warrior traditions.

274. (A) Powerful traditional musical instruments
The rhythmic structure of Chhau is entirely governed by powerful traditional musical instruments. These instruments provide the necessary energy and timing for the performers' dynamic martial movements and stylized dance sequences. In this regional theatrical practice, the relationship between sound and motion is fundamental, ensuring that the performance

maintains its intense emotional impact and remains true to its traditional roots.

275. (C) Vast diversity of regional dance and theatre forms
The interrelation between Jatra and Chhau demonstrates the vast diversity of regional dance and theatre forms found throughout India. By examining how these two distinct eastern Indian practices incorporate tribal, folk, and traditional elements, scholars can better understand the broader cultural landscape. These forms highlight how different regions develop unique theatrical identities while sharing a common foundation of Indian performative arts.

276. (A) Laiharaoba and Ankia-nat
Researchers focused on the northeastern Indian regional theatrical practices of Laiharaoba and Ankia-nat to understand their unique cultural roles. The study explored how these forms navigate the complex boundaries between tribal rituals, folk expressions, and traditional drama. By analyzing these specific practices, scholars were able to highlight the rich variety of performing arts that are spread across various northeastern regions.

277. (D) Foundational form rooted in indigenous rituals
Laiharaoba is identified as a foundational traditional dance and theatre form that is deeply rooted in indigenous community rituals. This practice plays a crucial role in maintaining local beliefs and narrating traditional myths. Its strong connection to tribal and folk origins makes it a vital subject for studying how early communal rituals evolve into more structured and recognizable theatrical performance styles.

278. (B) Creation myths
The traditional costumes and graceful movements in Laiharaoba are used to visually narrate creation myths. These elements, supported by regional musical instruments and subtle make-up, help convey complex spiritual stories through physical performance. This focus on narrating the origins of the world and local communities emphasizes the form's historical importance and its ongoing role in preserving the indigenous cultural identity.

279. (C) Through highly structured one-act plays
Ankia-nat conveys its devotional themes through a highly structured theatrical practice consisting of one-act plays. This form demands a specific awareness of specialized make-up and traditional costumes to distinguish various characters and enhance the narrative. By using a codified dramatic structure, Ankia-nat effectively presents religious stories, ensuring that the performance remains both artistically sophisticated and spiritually meaningful for its audience.

280. (D) Dictating the drama's rhythmic flow
In Ankia-nat, distinctive musical instruments play a vital role by dictating the rhythmic flow of the drama. These instruments are essential for guiding the performers and establishing the pacing of the one-act plays. This use of sound ensures that the devotional narratives are delivered with precision and emotional resonance, highlighting the importance of musical accompaniment in structured traditional regional theatrical practices.

281. (A) Therukoothu and Theyyam
A field research initiative documented the regional theatrical practices of Therukoothu and Theyyam within folk and traditional frameworks. These two forms were selected to demonstrate the diversity of performance styles in southern India. The study examined how each practice utilizes unique material and aesthetic components to maintain its cultural identity and achieve a significant dramatic impact in various community settings.

NODIA

282. (B) As a vibrant street theatre form
Therukoothu is described as a vibrant street theatre form that exemplifies traditional regional practices through high-energy performances. It is characterized by its use of open community spaces, allowing for wide public participation. This form bridges the gap between folk origins and codified structures, using its dynamic nature to communicate stories effectively to local audiences while maintaining a strong cultural presence.

283. (B) Folk instruments, make-up, and towering costumes
Therukoothu heavily depends on specific folk musical instruments, intricate make-up, and

towering costumes to amplify its dramatic impact. These elements are particularly important for performances held in open-air community spaces, where visual and auditory scale is necessary to engage the audience. The combination of these features ensures that the traditional narratives are presented with the required intensity and cultural authenticity.

284. (A) Elaborate costumes and intense facial make-up
The most prominent feature of Theyyam is its exceptionally elaborate costumes and intense facial make-up. These aesthetic elements are vital for the process of character transformation, which is a core aspect of this regional practice. By blending tribal rituals with traditional dance and theatre, Theyyam uses its visually striking appearance to create a powerful and transformative experience for both performers and spectators.

285. (C) They create an essential hypnotic rhythm
The use of robust regional musical instruments in Theyyam creates an essential hypnotic rhythm that defines the performance. This soundscape is crucial for supporting the intense movements and transformations enacted by the performers. By providing a continuous and powerful auditory foundation, these instruments ensure that the ritualistic and theatrical aspects of Theyyam are seamlessly integrated, resulting in a deeply immersive experience.

286. (D) Defining characteristics of these regional forms
The cultural study on Tamasha and Pandvani aimed to illustrate and define the unique characteristics of these regional folk and traditional theatre forms. By analyzing their distinct narrative and theatrical expressions, researchers sought to demonstrate how different styles of performance contribute to the overall diversity of Indian drama. This investigation helps scholars understand the specific material and aesthetic components of each form.

287. (C) Traditional practice with rapid musical exchanges
Tamasha is categorized as a dynamic traditional theatre practice characterized by rapid musical exchanges and intense dramatic sequences. To fully appreciate its regional style, one must understand the specific musical instruments, traditional costumes, and make-up used during performances. This form's energetic nature and reliance on quick interactions between performers make it a standout example of the theatrical traditions found in western India.

288. (B) It relies heavily on a solitary performer.
A unique characteristic of the traditional narrative form known as Pandvani is its heavy reliance on a solitary performer. Unlike ensemble-based theatre, this form focuses on the skills of a single individual who merges folk storytelling with dramatic theatrical gestures. This concentrated performance style allows for a deep connection between the narrator and the audience, highlighting the power of individual storytelling.

289. (C) Minimal instruments used to accentuate narrative flow
Pandvani utilizes minimal but specific musical instruments to accentuate the narrative flow of the performance. These instruments are not meant to overwhelm the storyteller but rather to provide a subtle rhythmic and melodic support that enhances the dramatic impact of the tale. This approach demonstrates how traditional narrative forms can effectively use music to guide the audience through a complex story.

290. (D) Integration of folk singing and theatrical enactment
The performance of Pandvani makes the integration of folk singing and traditional theatrical enactment highly visible. This blending of different performative elements creates a unique narrative structure where music and drama are inseparable. By combining these skills, the solitary performer is able to bring epic stories to life, enriching the landscape of regional theatre forms spread across various parts of India.

291. (C) Chindu Bhagavata, Bhagavatamela, and Bhand Jashan
An academic panel reviewed the regional theatrical practices of Chindu Bhagavata, Bhagavatamela, and Bhand Jashan. The goal was to assess their roles within the broader traditional theatre ecosystem of India. By examining these three distinct forms, the panel sought to

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define how they incorporate various musical instruments, costumes, and make-up to sustain their unique performative identities across different cultural regions.

292. (A) Using colorful costumes and expressive make-up
Performers in Chindu Bhagavata enact folk narratives by utilizing colorful regional costumes and expressive make-up. These visual elements are essential for bringing characters to life and maintaining the vibrant energy of the performance. Additionally, the rhythm of the drama is sustained by specific traditional musical instruments, ensuring that the theatrical experience remains engaging and true to its traditional regional roots.

293. (D) Blending folk and classical aesthetic constraints
Bhagavatamela is characterized by its ability to blur the lines between folk participation and classical aesthetic constraints. This deeply structured traditional drama practice requires highly specialized make-up and traditional costumes. Supported by an intricate ensemble of musical instruments, the form demonstrates a high level of artistic sophistication while still retaining its connection to the regional cultural practices and community traditions of India.

294. (B) Its satirical narrative style
Bhand Jashan is defined as a distinct traditional folk theatre form characterized by its satirical narrative style. It uses comedy and social commentary to engage its audience, relying on specific musical accompaniment and traditional regional attire to establish its dramatic timing. This focus on satire distinguishes it from other devotional or epic-based theatre forms, highlighting the diversity within the traditional performing arts.

295. (C) Regional attire and musical accompaniment
To establish their comedic and dramatic timing, performers in Bhand Jashan rely on specific regional attire and musical accompaniment. These elements are crucial for supporting the satirical nature of the narrative and ensuring that the audience can follow the performance's rhythm. By combining these traditional material components, Bhand Jashan maintains its performative appeal and effectively communicates its social and cultural themes.

NODIA

296. (D) Assessing instruments, costumes, and make-up
The comprehensive academic survey was undertaken to evaluate the awareness and usage of various musical instruments, costumes, and make-up across Indian theatre forms. Researchers posited that a deep understanding of these material and aesthetic components is necessary for defining tribal, folk, and traditional terms. By assessing these elements, the survey provided a framework for analyzing the complexity and evolution of performance.

297. (A) Local natural resources
In tribal and folk dance forms, costumes and make-up are generally derived from local natural resources. This practice reflects the community's immediate environment and indigenous beliefs, creating a direct link between the performance and the natural world. These materials are used to create communal and rhythmic expressions that are fundamental to the identity of these early theatrical and dance traditions.

298. (B) Traditional practices like Kudiattam and Yakshagana
Traditional regional theatrical practices, such as Kudiattam, Yakshagana, and Jatra, demonstrate a highly evolved awareness of specialized make-up techniques. These forms use elaborate costumes and make-up that are strictly codified to represent specific character archetypes. This level of stylization and complexity marks a significant development from simpler folk forms, highlighting the structured and professional nature of these traditional performance styles.

299. (B) More complex instruments and stylized make-up
The transition from tribal rituals to traditional theatre is often marked by the increased complexity of musical instruments and the stylization of make-up. As performances move toward more codified structures, the aesthetic elements become more sophisticated and specific to character roles. This evolution reflects a shift from spontaneous community expressions to more refined and theatrical regional practices with established artistic conventions.

300. (A) They are fundamental to defining the theatre forms.

The interrelation between aesthetic elements and performative structure reveals that costumes and musical instruments are fundamental to defining regional theatre forms. These components do not merely decorate the stage; they are essential tools for conveying narrative meaning and character identity. Understanding these material aspects is crucial for scholars analyzing the diverse array of traditional and folk practices spread throughout various regions.

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CHAPTER 03

The Natyasastra

1. According to the Natyasastra, which Veda provided the source material for Abhinaya (acting) in the creation of Natyaveda?
(A) Rigveda
(B) Yajurveda
(C) Samaveda
(D) Atharvaveda

2. Read the following statements regarding the four types of Abhinaya:
I. Angika refers to bodily movements.
II. Vachika pertains to speech and song.
III. Aharya involves costumes and makeup.
IV. Sattvika relates to external props only.
Which of the above statements are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

3. Which of the following statements correctly differentiates Natya from Nritta?
(A) Natya relies exclusively on pure percussive rhythm, whereas Nritta focuses on complex narrative development.
(B) Natya is performed without facial makeup, whereas Nritta requires extremely elaborate Aharya decorations.
(C) Natya involves dramatic representation with rasa, while Nritta is abstract dance dependent on rhythm.
(D) Natya excludes vocal Vachika abhinaya, whereas Nritta remains heavily dependent on lengthy dialogues.

4. Read the given assertion and reason and select the correct option.
Assertion (A): The concept of Natyadharmi represents a stylized and purely theatrical mode of presentation.
Reason (R): Natyadharmi perfectly imitates everyday human behavior without any artistic embellishment.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. In the context of the Natyasastra, how is 'Lokadharmi' defined?
(A) The use of elaborate magical elements within the plot.
(B) A stylized dance sequence performed specifically during the Poorvaranga.
(C) A realistic acting mode reflecting natural human behavior.
(D) The architectural design pertaining to a rectangular playhouse.

6. Read the following elements mentioned in the Natyasastra:
I. Rasas
II. Bhavas
III. Abhinayas
IV. Vrittis
V. Talamana
Which of these belong strictly to the 'Ekadash Sangraha' (eleven aspects) of Natya?
(A) I, II, III, and IV
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

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7. Read the following statements and select the correct option.
Statement I: The Kaisiki Vritti is known for its graceful and delicate movements, often associated with female characters and love.
Statement II: The Arabhati Vritti relies heavily on martial arts, magic, combat, and energetic actions.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are

60. Arrange the following components of the playhouse in the correct order, starting from the front (audience side) to the back:
I. Prekshagriha
II. Rangapitha
III. Rangashirsha
IV. Nepathya
(A) I, II, III, IV
(B) IV, III, II, I
(C) I, III, II, IV
(D) II, I, III, IV

61. If an actor is unable to physically blush on command but uses highly trained facial techniques and breathing to simulate profound embarrassment, this effect is an application of:
(A) Aharya
(B) Vachika Abhinaya
(C) Sattvika Abhinaya
(D) Aatodya

62. Identify the correct pair regarding the 'Ekadash Sangraha':
(A) Bhava – The musical instruments used for background
(B) Vritti – The structural design of the theatrical stage
(C) Siddhi – The regional styles of acting and performance
(D) Rasa – The fundamental aesthetic experience

63. The most appropriate architectural reason for Bharata Muni recommending the placement of wooden pillars in specific alignments within the Natyagruha is:
(A) To ensure structural stability without obstructing the view or acoustics.
(B) To purely support a heavy multi-story structure above the stage area.
(C) To create separate entry points for the different social castes.
(D) To serve as resting places for tired actors during long performances.

64. Which of the following statements about 'Prahasana' is incorrect?
(A) It is primarily a farcical comedy.
(B) The protagonist is always a noble, high-born king.
(C) It aims to evoke Hasya Rasa.
(D) It often satirizes ascetics, courtiers, or rogues.

65. If a script requires an actor to represent a roaring lion without any costume change, which technique must the actor utilize?
(A) Zavanika
(B) Chitrabhinaya
(C) Mattavarani
(D) Pravritti

66. In the case of a traditional Kutiyattam performance, the stage is divided by an invisible line; a character walking a circle on the stage implies a journey of many miles. This is a practical example of:
(A) Kakshya Vibhag
(B) Poorvaranga
(C) Nepathya
(D) Aatodya

67. Identify the incorrect pair regarding musical instruments (Aatodya):
(A) Mridanga – Avanaddha
(B) Flute (Vamsa) – Sushira
(C) Veena – Ghana
(D) Cymbals (Tala) – Ghana

68. According to the Natyasastra, who requested Lord Brahma to create the fifth Veda?
(A) Lord Shiva
(B) Bharata Muni
(C) Sage Narada
(D) Lord Indra and other gods

69. Applying the concept of 'Vrittis', a playwright constructing a scene focusing on an intellectual debate in Sanskrit between two scholars should predominantly employ:
(A) Arabhati Vritti
(B) Kaisiki Vritti
(C) Bharati Vritti
(D) Sattvati Vritti

70. Read the following statements and select the correct option.
Statement I: 'Nritta' utilizes body movements simply to create aesthetic beauty through form and rhythm.
Statement II: 'Nritta' is primarily intended to communicate the narrative plot and character

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(A) Lokadharmi
(B) Natyadharmi
(C) Poorvaranga
(D) Kakshya Vibhag

17. Identify the incorrect pair regarding the Dasarupakas (ten types of plays):
(A) Nataka – A well-known mythological or royal story
(B) Bhana – A multi-act play with a large cast of characters
(C) Prakarana – An invented plot with a merchant as the hero
(D) Prahasana – A farcical or satirical comedic performance

18. According to standard editions, how many chapters are traditionally attributed to the Natyasastra?
(A) 36
(B) 18
(C) 24
(D) 42

19. If an actor wants to convey the involuntary physical manifestation of sorrow, such as shedding tears and voice breaking, they are directly applying the concept of:
(A) Angika Abhinaya
(B) Aharya Abhinaya
(C) Sattvika Abhinaya
(D) Vachika Abhinaya

20. Read the following statements and select the correct option.
Statement I: The Natyagruha is classified into three shapes: Vikrishta, Chaturasra, and Tryasra.
Statement II: Each of these shapes is further divided into Jyeshtha, Madhya, and Avara based on their size.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

21. How is 'Chitrabhinaya' primarily defined in the context of the Natyasastra?
(A) Acting performed entirely through the use of painted scrolls.
(B) The use of elaborate and multicolored facial makeup designs.
(C) Representations using gestures to depict specific objects or phenomena.
(D) The architectural painting found on the walls of the Natyagruha.

22. Which of the following is a correct statement regarding the construction of the Natyagruha?
(A) The stage must be constructed at a lower level than the seating.
(B) The medium-sized playhouse is recommended as ideal for audibility and visibility.
(C) Windows in the playhouse must be extremely large for maximum sunlight.
(D) The green room (Nepathya) is located directly in front of the stage.

23. What is the cause-effect relationship associated with the performance of the Nandi in the Poorvaranga?
(A) It causes the audience to leave because it indicates the conclusion.
(B) It frightens demons away by using loud and terrifying drum beats.
(C) It introduces the main characters, causing immediate advancement of the plot.
(D) It invokes divine blessings to ensure a successful and obstacle-free performance.

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24. Which of the following is an exception to the elements typically found on the Ranga (stage) of an ancient Natyagruha?
(A) Gopuram
(B) Mattavarani
(C) Rangapitha
(D) Rangashirsha

25. Which of the following offers the best description of 'Dima', one of the Dasarupakas?
(A) A tender love story focusing primarily on the Sringara Rasa.
(B) A solitary monologue performed exclusively by a single rogue.
(C) An energetic play featuring gods, demons, conflict, and Raudra Rasa.
(D) A social drama highlighting the lives of common courtesans.

incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

8. Match the items in List I with those in List II.
List I: (Vrittis)
P. Bharati
Q. Sattvati
R. Kaisiki
S. Arabhati
List II: (Vedas)
1. Samaveda
2. Atharvaveda
3. Rigveda
4. Yajurveda
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-1, S-3

9. Which of the following is NOT one of the four Pravrittis (regional styles) mentioned in the Natyasastra?
(A) Avanti
(B) Dakshinatya
(C) Magadhi
(D) Panchali

10. Arrange the following steps of the Poorvaranga (preliminary rituals) in their correct chronological order:
I. Pratyahara
II. Nandi
III. Avatarana
IV. Prarochana
(A) I, III, II, IV
(B) III, I, IV, II
(C) I, II, III, IV
(D) II, I, III, IV

11. What is the primary theatrical effect caused by the implementation of Kakshya Vibhag (zonal division) on the stage?
(A) It determines the specific ticket pricing structures for various audience seating zones.
(B) It increases the total physical dimensions of the stage required for performances.
(C) It separates male and female actors during their backstage dressing preparations.
(D) It allows stage space to represent different geographical locations through zonal movement.

12. Identify the correct pair regarding the classification of Aatodyas (musical instruments):
(A) Tata – Cymbals and Gongs
(B) Avanaddha – Drums like Mridanga
(C) Ghana – Stringed instruments like Veena
(D) Sushira – Solid percussion like bells

13. Which of the following provides the most appropriate overarching purpose of Natya as declared by Lord Brahma in the Natyasastra?
(A) To provide a sustainable financial livelihood for all professional performers.
(B) To serve as an exclusive religious ritual reserved for the upper castes.
(C) To provide entertainment, moral instruction, and relief from sorrow.
(D) To document the historical events of ancient kings without artistic embellishment.

14. Which of the following statements about Samanya Abhinaya is incorrect?
(A) It integrates physical, vocal, and emotional acting components harmoniously.
(B) It aims at evoking rasa through the simultaneous use of different abhinayas.
(C) It relies heavily on Sattvika abhinaya to express deep psychological states.
(D) It is highly dependent on stage props rather than the actor's internal expression.

15. A director wishes to present a scene where a character is traveling through a dense forest, observing wild animals, and feeling fear, all without actual sets. Which specific acting technique from the Natyasastra should the actors primarily employ?
(A) Chitrabhinaya
(B) Nritta
(C) Prarochana
(D) Natyadharmi

16. During a performance, an actor uses stylized gestures to indicate riding a chariot and battling demons, representing a shift from natural behavior to highly poetic expression. This is a classic case application of:

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4. Minimum five, up to ten acts
(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-3, R-1, S-4

34. Identify the negative/exception statement concerning 'Kakshya Vibhag'.
(A) It is strictly determined by physical wooden partitions erected on stage.
(B) It helps in separating the inside of a house from the outside.
(C) It relies on the circumambulation (Parikrama) of actors to establish spatial shifts.
(D) It differentiates between near and distant locations.

35. Arrange the playhouse shapes mentioned in the Natyasastra in order of structural hierarchy, starting with the most suitable for gods, then kings, then common people.
I. Chaturasra
II. Vikrishta
III. Tryasra
(A) I, II, III
(B) II, I, III
(C) III, I, II
(D) II, III, I

36. What is the direct effect of utilizing the 'Sattvati Vritti' in a theatrical performance?
(A) It produces a highly romantic and graceful atmosphere for the play.
(B) It causes the audience to focus on physical combat and magic.
(C) It shifts the language exclusively to formal Sanskrit prose.
(D) It evokes feelings of valor, spirit, and joy with minimal movement.

37. Identify the correct pair regarding elements of the playhouse:
(A) Rangapitha – The backstage green room for actor preparations.
(B) Nepathya – The main seating area designed for the audience.
(C) Mattavarani – The four-pillared verandas on either stage side.
(D) Prekshagriha – The raised platform used by the musicians.

38. Which is the most appropriate reason for performing the 'Prarochana' during the Poorvaranga?
(A) To collect charitable donations from the gathered audience members.
(B) To praise the author and play, and captivate the audience's attention.
(C) To summarize the plot of the previous day's theatrical performance.
(D) To test the acoustic qualities of the newly built auditorium.

39. Which of the following is an exception to the features of 'Nritta' is incorrect?
(A) It is devoid of meaningful gestures intended to convey a story.
(B) It emphasizes rhythmic footwork and body postures.
(C) It is visually beautiful but lacks the expression of a specific bhava.
(D) It is the exact equivalent of mime acting.

40. A playwright wishes to write a script centering on a merchant's complicated love affair, incorporating both realistic dialogue and a completely original plot. Based on the guidelines of the Natyasastra, which form should they choose?
(A) Prakarana
(B) Nataka
(C) Dima
(D) Vyayoga

41. In a case where a female character is depicting the plucking of imaginary flowers from an invisible tree using intricate hand gestures, the performance heavily relies on:
(A) Aharya Abhinaya
(B) Vachika Abhinaya
(C) Angika Abhinaya
(D) Sattvati Vritti

42. Identify the incorrect pair regarding the four Vrittis:
(A) Sattvati – Dance-drama focused on elaborate costumes
(B) Bharati – Vocal expression, predominantly through speech
(C) Kaisiki – Graceful style associated with Sringara
(D) Arabhati – Furious style associated with

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26. Which structural element of the playhouse separates the Nepathya (green room) from the Rangashirsha?
(A) Zavanika (Curtain)
(B) Mattavarani
(C) Rangapitha
(D) Prekshagriha

27. Read the following statements regarding the 'Pravrittis':
I. They denote local or regional usages and styles in dramatic performance.
II. Avanti represents the western regional style.
III. Dakshinatya represents the southern regional style.
IV. Panchali represents the eastern regional style.
Which of the statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

28. Which correct statement defines the role of 'Aharya' in the Natyasastra?
(A) It refers to the involuntary emotional responses of the actor.
(B) External embellishment through costumes, makeup, and stage props.
(C) It dictates the structural measurements of the playhouse.
(D) It is a type of musical instrument used during Nandi.

29. Read the given assertion and reason and select the correct option.
Assertion (A): The Natyasastra recommends the rectangular (Vikrishta) medium-sized playhouse for human audiences.
Reason (R): Larger playhouses cause vocal distortion and diminish the visibility of subtle facial expressions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Define 'Vyayoga' in the context of Dasarupakas.
(A) A ten-act play dealing with a fictionalized romantic love story.
(B) A comedic monologue focusing heavily on political satire.
(C) A play specifically designed to depict the peaceful Shanta Rasa.
(D) A one-act mythological battle play with many male and no female characters.

31. Read the following statements regarding 'Aatodya' (musical instruments):
I. Tata refers to string instruments.
II. Sushira refers to wind instruments.
III. Avanaddha refers to solid instruments like cymbals.
IV. Ghana refers to percussion instruments covered with hide.
V. The Veena is a primary example of Tata.
Which of the statements are correct?
(A) I, II, and V
(B) I, III, and IV
(C) II, IV, and V
(D) III, IV, and V

32. Read the following statements and select the correct option.
Statement I: The Natyasastra explicitly forbids the depiction of eating, sleeping, and violent death directly on the stage.
Statement II: These actions are meant to be narrated through specific structural devices rather than shown, maintaining theatrical decorum.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

33. Match the items in List I with those in List II.
List I: (Types of Dasarupaka)
P. Nataka
Q. Samavakara
R. Bhana
S. Prakarana
List II: (Number of Acts)
1. One act
2. Three acts
3. Five to ten acts

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III. Nepathya
IV. Prekshagriha
Which of these specifically designates the seating area for the audience?
(A) I and II
(B) III only
(C) IV only
(D) II and IV

53. Which statement accurately reflects a rule of Stage Conventions (Natyadharmi) regarding time?
(A) A performance must literally span the exact number of years depicted in the story.
(B) Time leaps cannot happen between acts.
(C) A single act should not depict events spanning more than one day.
(D) Nighttime scenes can only be performed at night.

54. Read the given assertion and reason and select the correct option.
Assertion (A): The Poorvaranga is an elaborate set of rituals and musical performances preceding the actual play.
Reason (R): It is performed solely to allow latecomers to take their seats without missing the plot.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Define 'Ihamriga' in the context of Dasarupakas.
(A) A street play used specifically to mock prominent political figures.
(B) A purely musical performance with no dramatic acting involved.
(C) A ten-act play detailing the life and miracles of a saint.
(D) A four-act play about pursuing a divine female, involving conflict but no fatal combat.

56. Read the following statements about 'Dharmis':
I. They represent the modes of dramatic presentation.
II. Lokadharmi is naturalistic and unstylized.
III. Natyadharmi is highly stylized and conventional.
IV. Only Natyadharmi relies on Angika abhinaya.
V. A good performance strictly uses only Lokadharmi.
Which of these are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and V
(D) I, III, and V

57. Read the following statements and select the correct option.
Statement I: The 'Nandi' must always contain auspicious words and invoke blessings for gods, Brahmins, and the king.
Statement II: The Sutradhara recites the Nandi immediately after the main play concludes.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

58. Match the items in List I with those in List II.
List I: (Pravritti)
P. Odramagadhi
Q. Panchali
R. Dakshinatya
S. Avanti
List II: (Dominant Vritti)
1. Kaisiki
2. Sattvati and Arabhati
3. Bharati and Arabhati
4. Sattvati and Kaisiki
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

59. Which of the following is an exception to the features of the 'Bhana' form of drama?
(A) It is a monologue.
(B) It involves a character called a Vita.
(C) The actor addresses imaginary persons using Akashabhashita.
(D) It features elaborate battle scenes with multiple actors.

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43. Which of the Ekadash Sangraha elements deals specifically with the musical time-measure and rhythm in performance?
(A) Rasa
(B) Gana
(C) Siddhi
(D) Talamana

44. To effectively depict a shift in a character's location from a palace to a forest on a bare stage, a director applies the concept of:
(A) Zavanika
(B) Kakshya Vibhag
(C) Nandi
(D) Mattavarani

45. Read the following statements and select the correct option.
Statement I: The Natyasastra conceptualizes 'Siddhi' as the ultimate success of a dramatic production.
Statement II: Siddhi is divided into Daiviki (divine) and Manushi (human) based on the nature of audience reception and supernatural approval.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

46. What is the definition of 'Samavakara' in the Dasarupaka system?
(A) A farcical play consisting of only one humorous act.
(B) A monologue depicting the heroic deeds of a lone warrior.
(C) A play centered entirely on a tragic historical event.
(D) A three-act play focusing on gods, demons, deception, and conflict.

47. Which correct statement describes 'Vachika Abhinaya'?
(A) It governs proper articulation, intonation, meter, and dialogue.
(B) It involves the use of masks to represent various characters.
(C) It deals exclusively with the bodily postures or Karanas.
(D) It represents the psychological involvement of the lead actor.

48. What is the effect of using 'Arabhati Vritti' in a scene?
(A) It highlights delicate romance and gentle dialogue between lovers.
(B) It elevates scenes with dynamic action, conflict, and vigorous movement.
(C) It establishes a purely spiritual and philosophical discourse.
(D) It forces the actors to remain entirely still on the stage.

49. Which of the following is an exception to the recognized types of 'Siddhi' (success) in a performance?
(A) Daiviki
(B) Manushi
(C) Asuriki
(D) Both A and B are recognized, C is the exception

50. What is the most appropriate distinction between Samanya Abhinaya and Chitrabhinaya?
(A) Samanya integrates acting elements for emotion, while Chitrabhinaya uses symbolic gestures for specific phenomena.
(B) It is highly dependent on various stage props rather than the actor's internal psychological expression.
(C) It aims at evoking rasa through the simultaneous use of different abhinayas.
(D) It relies heavily on Sattvika abhinaya to express deep psychological states.

51. The measurement of the medium (Madhya) Vikrishta Natyagruha is typically cited as:
(A) 108 x 54 hastas
(B) 64 x 32 hastas
(C) 32 x 16 hastas
(D) 120 x 60 hastas

52. Read the following structural components of a Natyagruha:
I. Rangapitha
II. Rangashirsha

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dialogues.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

71. How is 'Vithi' defined among the Dasarupakas?
(A) A massive epic drama consisting of exactly ten full acts.
(B) A tragedy culminating in the accidental death of the hero.
(C) A purely musical concert performed by a group of singers.
(D) A one-act play focusing on Sringara with witty, romantic dialogue.

72. Which is a correct statement about 'Anka' (Utsrishtikanka)?
(A) A one-act play emphasizing Karuna Rasa, depicting battle aftermath.
(B) It is a joyful play focused on celebrating royal weddings.
(C) It features complex magical illusions and flying scenes.
(D) It requires a cast entirely made of terrifying demons.

73. What is the main cause for dividing the stage into 'Kakshyas' (zones)?
(A) To save money on building heavy physical wooden walls.
(B) To provide designated seating areas for the royal guests.
(C) To structure spatial and temporal journeys without physical sets.
(D) To ensure that musicians do not mix with the actors.

74. Which of the following is an exception to the rules of 'Natyadharmi'?
(A) Using ordinary, unstylized weeping to portray grief realistically.
(B) Speaking aloud a thought that others on stage pretend not to hear.
(C) Depicting a long journey simply by walking in large circles.
(D) Using poetic meters for the common, everyday dialogues.

75. Which option best represents the overarching structure of the 'Ekadash Sangraha'?
(A) A random collection of various musical notes and scales.
(B) The 11 structural pillars found within the Natyagruha.
(C) The 11 specific deities worshipped during the Nandi ritual.
(D) The 11 topics forming the foundational framework of dramatic art.

76. What is the fundamental distinction between 'Rangapitha' and 'Rangashirsha' in the Natyagruha?
(A) Rangapitha is for the audience, while Rangashirsha is for the actors.
(B) Rangapitha is the front stage, while Rangashirsha is the elevated rear area for musicians and entrances.
(C) Rangapitha is made of stone, while Rangashirsha is made of wood.
(D) There is no distinction; they are synonymous terms for the room.

77. Read the following statements about 'Abhinaya':
I. Angika uses limbs, face, and body.
II. Vachika includes song and speech.
III. Aharya focuses on involuntary emotions.
IV. Sattvika involves costumes.
Which of these are correct?
(A) I and II
(B) III and IV
(C) I, II, and III
(D) I and IV

78. Which statement is correct regarding the 'Mattavarani'?
(A) It is the central stage area where the main action occurs.
(B) It is the main entrance door for the gathered audience.
(C) It refers to the curtain used to hide the Nepathya room.
(D) Four-pillared structures flanking the stage, used for musicians and secondary action.

79. Read the given assertion and reason and select the correct option.
Assertion (A): The playhouse (Natyagruha)

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is designed with acoustic considerations, often adopting a cave-like (Guhakara) interior.
Reason (R): A cave-like structure minimizes echoes, ensures clear audibility of subtle Vachika abhinaya, and prevents wind interference.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. Define 'Pravritti' in the context of Natyasastra.
(A) The physical division of the stage into different zones.
(B) The regional preferences in dress, language, and style used in theatre.
(C) The preliminary rituals performed before the actual drama.
(D) The psychological preparation of the actor before a play.

81. Read the following list of Dasarupakas:
I. Nataka
II. Prakarana
III. Bhana
IV. Prahasana
V. Dima
Which of these are strictly defined as single-act (Ekanka) plays?
(A) I and II
(B) III and IV
(C) II, IV, and V
(D) I, III, and V

82. Read the following statements and select the correct option.
Statement I: The 'Sutradhara' is the principal manager and director of the theatrical troupe.
Statement II: The Sutradhara has no role in the Poorvaranga and only appears at the very end of the play.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

83. Match the items in List I with those in List II.
List I: (Stage Conventions)
P. Akashabhashita
Q. Janantikam
R. Apavaritakam
S. Swagata
List II: (Description)
1. Speaking to oneself (soliloquy)
2. Speaking off-stage / to an imaginary person
3. A secret spoken aside to a specific character
4. A confident remark hiding a secret from others
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

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84. Which of the following is an exception to the elements that can be represented through 'Angika Abhinaya'?
(A) Hastamudras (hand gestures)
(B) Charis (gait)
(C) Drishti bhedas (eye movements)
(D) Mukharaga (facial color change via makeup)

85. Applying the concept of the 'Vikrishta' Natyagruha, if a king desires to build a playhouse exclusively for royal intimate viewing, which size and shape would the Natyasastra recommend?
(A) Vikrishta Jyeshtha
(B) Tryasra Avara
(C) Chaturasra Madhya
(D) Vikrishta Madhya

86. What is the primary cause for employing 'Samanya Abhinaya' over isolated acting elements?
(A) Individual elements alone cannot evoke a holistic Rasa.
(B) Because it is much cheaper to train actors in one style.
(C) Because it avoids the need for using any elaborate costumes.
(D) Because it is the only way to perform abstract Nritta.

87. Identify the correct pair regarding the Dasarupakas:
(A) Prakarana – Features a noble king and a divine heroine.
(B) Samavakara – A comedic satire on

contemporary society.
(C) Vithi – A ten-act mythological saga with many characters.
(D) Vyayoga – Focuses on fierce combat and masculine energy.

88. Which of the following provides the best description of 'Sattvika Abhinaya'?
(A) The expression of inner emotional states born out of deep psychological focus.
(B) Wearing white costumes to represent purity in the performance.
(C) The rhythmic striking of cymbals to accompany the dancers.
(D) Delivering dialogues in a loud and commanding stage voice.

89. Which of the following statements about 'Natyadharmi' is incorrect?
(A) It involves heightened, poetic speech instead of ordinary language.
(B) It allows for the imaginative use of non-existent stage props.
(C) It requires actors to perform realistic actions exactly as in life.
(D) It employs graceful and rhythmic movements for mundane actions.

90. Based on the architecture described in the Natyasastra, why are pillars in the Natyagruha designated with different colors (White, Red, Yellow, Blue)?
(A) To distinguish zones and represent the seating hierarchy of Varnas.
(B) Merely for aesthetic decoration and visual beauty of the stage.
(C) To act as distinct stage backgrounds for the various Rasas.
(D) To mark the exact positions for the seated stage musicians.

91. In a dramatic production, a character steps aside and reveals a secret plan to the audience while the other characters on stage freeze and 'cannot hear' him. This is a case application of:
(A) Janantikam
(B) Apavaritakam
(C) Akashabhashita
(D) Swagata

92. Identify the incorrect pair regarding 'Kakshya Vibhag':
(A) Zonal shift – Represented by circumambulation (Parikrama)
(B) Physical walls – Used to permanently divide the zones
(C) Inner zone – Usually near the Nepathya
(D) Outer zone – Usually near the Prekshagriha

93. What is the fundamental essence of 'Natya' as compared to other art forms?
(A) It is a purely auditory experience for the listening audience.
(B) The specific architectural design of a rectangular playhouse.
(C) Audiovisual representation of the emotional states of the three worlds.
(D) It prohibits the inclusion of any formal dance and music.

94. If a director wants to showcase a fierce, magical battle with flying demons and intense physical combat on stage, which Vritti is indispensable?
(A) Bharati
(B) Sattvati
(C) Kaisiki
(D) Arabhati

95. Read the following statements and select the correct option.
Statement I: 'Aharya' includes Pustaka (models/props), Alankara (ornaments), Angarachana (makeup), and Sanjiva (living creatures).
Statement II: A live animal brought onto the stage falls under the category of Sanjiva within Aharya.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

96. Define 'Natyagruha'.
(A) The ancient manuscript containing the text of the Natyasastra.
(B) The architectural building designed for theatrical performance and viewing.

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(C) The central deity worshipped on the stage before a play.
(D) A professional community consisting of established actors.

97. Which is a correct statement about the 'Tryasra' (triangular) Natyagruha?
(A) It is the most commonly used shape for large public festivals.
(B) Its stage is located exactly in the center of a circular arena.
(C) The door and stage are at opposite ends of the triangular area.
(D) It is specifically forbidden by Bharata for any performance.

98. What is the primary cause for performing the 'Pratyahara' in the Poorvaranga?
(A) To arrange musical instruments and seat the stage musicians.
(B) To formally dismiss the audience at the end of a show.
(C) To distribute various costumes and props to the actors.
(D) To light the central lamp before the drama commences.

99. Which of the following is a negative/exception regarding the 'Ekadash Sangraha'?
(A) Rasa
(B) Bhava
(C) Shruti (Vedic chanting)
(D) Kakshya Vibhag

100. Which option best represents the overarching role of the 'Sutradhara'?
(A) He is a minor comic character providing relief between acts.
(B) He is strictly responsible for applying makeup to the cast.
(C) He is the wealthy royal patron who funds the entire play.
(D) He initiates the play, leads the Poorvaranga, and introduces the plot.

101. Which Vedic text is credited with providing the element of 'Music/Song' (Geeta) to the Natyaveda?
(A) Rigveda
(B) Yajurveda
(C) Samaveda
(D) Atharvaveda

102. Read the following structural parts of the stage:
I. Rangapitha
II. Rangashirsha
III. Mattavarani
IV. Nepathyagriha
Which of these are physically elevated above the level of the Prekshagriha (audience seating)?
(A) I and II only
(B) I, II, and III
(C) III and IV only
(D) I, II, III, and IV

103. Which correct statement defines 'Angika Abhinaya'?
(A) It is the use of stage properties to convey narrative meaning.
(B) It is the modulation of voice to suit different characters.
(C) It is the shedding of tears during a tragic scene.
(D) Physical expression of ideas through gestures, postures, and body movements.

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104. Read the given assertion and reason and select the correct option.
Assertion (A): The 'Bharati Vritti' is dominated by Sanskrit speech and is primarily utilized by male characters.
Reason (R): It is derived from the Rigveda, focusing heavily on vocal articulation, dialogue, and recitation rather than physical action.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

105. What is the traditional definition of 'Ranga'?
(A) The painted backdrop used for the stage background.
(B) The specific color used for a character's makeup.
(C) The physical stage area where the performance occurs.
(D) The musical scale used specifically in a certain scene.

106. Read the following elements of Chitrabhinaya:

I. Depicting morning or evening
II. Depicting the seasons
III. Depicting birds and animals
IV. Depicting riding a horse
V. Depicting extreme physical combat with real weapons

Which of these are true examples of Chitrabhinaya as per Natyasastra?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, and III only
(D) I, III, IV, and V

107. Read the following statements and select the correct option.
Statement I: The Natyasastra explicitly outlines the dimensions of the Natyagruha in units of 'Dandas' and 'Hastas'.
Statement II: A 'Hasta' is roughly equivalent to the length of a forearm, utilized as a standard architectural measurement.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

108. Match the items in List I with those in List II.
List I: (Types of Abhinaya)
P. Angika
Q. Vachika
R. Aharya
S. Sattvika
List II: (Key Focus)
1. Costumes and Makeup
2. Internal psychological state
3. Physical movement
4. Speech and intonation
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-4, R-3, S-1

109. Which of the following is an exception to the traditional instruments played during the 'Poorvaranga'?
(A) Mridanga
(B) Vina
(C) Harmonium
(D) Vamsa (Flute)

110. Arrange the following size classifications of the playhouse in the correct order, from smallest to largest:
I. Jyeshtha
II. Avara
III. Madhya
(A) I, II, III
(B) II, III, I
(C) III, II, I
(D) II, I, III

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111. What is the effect of using 'Lokadharmi' over 'Natyadharmi' in a scene?
(A) The scene appears natural, realistic, and relatable to ordinary life.
(B) The scene becomes highly stylized and poetic in its delivery.
(C) The scene requires extensive classical dance training for actors.
(D) The scene must strictly avoid any spoken dialogue between characters.

112. Identify the correct pair regarding the Dasarupakas:
(A) Nataka – Original fictional plot
(B) Prahasana – Satire/Comedy
(C) Prakarana – Historical/Mythological plot
(D) Dima – Tender romance

113. What is the most appropriate reason for the rigorous foundation rituals (Bhumipuja) before constructing a Natyagruha?
(A) To secure significant state funding for the construction project.
(B) To pacify directional deities and ward off spirits from disrupting performances.
(C) To determine the acoustic resonance properties of the soil.
(D) To celebrate the birth anniversary of the featured playwright.

114. Which of the following statements about 'Nandi' is incorrect?
(A) It involves reciting verses of benediction.
(B) It is a crucial part of the Poorvaranga.
(C) It is performed by the audience at the end of the play.
(D) It seeks the blessings of deities for a

List II: (Shape)
1. Triangular
2. Rectangular
3. Square

(A) P-2, Q-3, R-1
(B) P-3, Q-2, R-1
(C) P-2, Q-1, R-3
(D) P-1, Q-2, R-3

134. Which of the following is a negative/exception to the rules of 'Aharya Abhinaya'?
(A) Painting the face to denote a character's nature.
(B) Modulating voice pitch to express anger.
(C) Using crowns and jewelry.
(D) Using artificial weapons (Pustaka).

135. Arrange the following parts of the stage complex in order, starting from the back to the front:
I. Nepathya
II. Rangashirsha
III. Rangapitha
(A) I, II, III
(B) III, II, I
(C) II, I, III
(D) I, III, II

136. According to the Natyasastra, what was the primary cause for the creation of the Natyaveda by Brahma?
(A) Ordinary people lacked Vedic access, necessitating a fifth Veda for universal moral and aesthetic upliftment.
(B) The existing four Vedas were permanently lost during a great cosmic battle in the heavens.
(C) Indra wanted a new weapon to defeat the Asuras in the heavens.
(D) Bharata Muni demanded a text to teach his one hundred sons.

137. Identify the correct pair regarding elements of drama:
(A) Nritta – Purely narrative dramatic acting
(B) Natya – Highly stylized aesthetic dance
(C) Nritya – Dance with an emotional or narrative component
(D) Tandava – Extremely gentle, feminine dance

138. Which is the most appropriate description of 'Bhana'?
(A) A one-act play with a single actor conversing with imaginary characters.
(B) A romantic comedy featuring multiple couples and humorous subplots.
(C) A play depicting the total destruction of a great mythological city.
(D) A play strictly focused on the divine lives of the celestial deities.

139. Which of the following statements about 'Chitrabhinaya' is incorrect?
(A) It uses codified gestures to represent elements of nature.
(B) It is heavily dependent on Angika Abhinaya.
(C) It helps in establishing the environment around the character.
(D) It relies entirely on actual physical props rather than mime.

140. To smoothly transition between two scenes without closing a main curtain, which technique do characters use according to stage conventions?
(A) Nandi
(B) Kakshya Vibhag
(C) Aatodya
(D) Sattvati

141. A case study of a play shows a character wearing a specific regional headdress (Avanti style) and speaking a specific dialect. This is an application of:
(A) Zavanika
(B) Talamana
(C) Pravritti
(D) Prarochana

142. Identify the incorrect pair regarding the four types of Abhinaya:
(A) Angika – Use of the physical body
(B) Vachika – Use of the human voice
(C) Sattvika – Deep emotional manifestation
(D) Aharya – Use of involuntary emotions

143. Who is considered the mythical author and first practitioner of the Natyasastra?
(A) Bharata Muni
(B) Kalidasa
(C) Bhasa
(D) Abhinavagupta

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(A) Acting that is of a fundamentally poor or amateur quality.
(B) Acting styles that are strictly restricted to the commoners.
(C) Synchronized application of Angika, Vachika, and Sattvika to express emotion.
(D) Acting that is exclusively focused on various hand gestures.

126. According to the Natyasastra, 'Rasa' is produced through the combination of Vibhava, Anubhava, and:
(A) Sthayibhava
(B) Vyabhicharibhava (Sanchari)
(C) Sattvikabhava
(D) All of the above (as part of the Rasasutra)

127. Read the following statements regarding the origin of Natyaveda:
I. Rigveda provided Pathya (words).
II. Samaveda provided Geeta (music).
III. Yajurveda provided Abhinaya (action).
IV. Atharvaveda provided Rasa (emotion).
Which of the statements are correct?
(A) I and II only
(B) III and IV only
(C) I, II, and III only
(D) I, II, III, and IV

128. Which statement correctly identifies a feature of the 'Kaisiki Vritti'?
(A) It involves fierce hand-to-hand combat and energetic magic.
(B) It is characterized by graceful movements and costumes, mostly used by women.
(C) It features complex and lengthy Vedic philosophical debates.
(D) It completely excludes all forms of vocal stage music.

129. Read the given assertion and reason and select the correct option.
Assertion (A): In classical Sanskrit drama, actual physical violence, death, and intimate scenes are generally prohibited on stage.
Reason (R): The Natyasastra prioritizes aesthetic beauty and decorum (Natyadharmi) over raw realism, using descriptive narration for such events instead.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Define 'Aatodya'.
(A) The classification of musical instruments used to accompany a performance.
(B) The various regional dialects used by the actors in the drama.
(C) The final act of a Dasarupaka performance on the stage.
(D) The psychological preparation required by the audience members.

131. Read the following features of a Natyagruha:
I. It should be built like a mountain cave.
II. It should possess small windows.
III. It must be free from external wind and drafts.
IV. It should have a flat, unsloped floor in the Prekshagriha.
Which of these are correct recommendations by Bharata for ideal acoustics?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

132. Read the following statements and select the correct option.
Statement I: 'Pravrittis' dictate the specific regional attire, language, and customs of the characters.
Statement II: The 'Dakshinatya' Pravritti is noted for its fondness for the Kaisiki Vritti and graceful dances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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133. Match the items in List I with those in List II.
List I: (Natyagruha Type)
P. Vikrishta
Q. Chaturasra
R. Tryasra

(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

171. Define 'Dima' in the Dasarupaka classification.
(A) A soft, romantic play focused entirely on human lovers.
(B) A monologue of a single street-smart and witty character.
(C) A play entirely lacking in any form of dramatic conflict.
(D) A four-act play with magic, combat, and sixteen fierce characters.

172. Which correct statement distinguishes 'Prakarana' from 'Nataka'?
(A) Prakarana has only one act, while Nataka has ten full acts.
(B) Prakarana has an invented plot and non-royal hero, Nataka is epic.
(C) Prakarana strictly prohibits any female characters on the stage.
(D) Prakarana is performed entirely in silent dramatic mime acting.

173. What is the direct cause of implementing 'Talamana' in a performance?
(A) To decide the ticket prices for the various audience members.
(B) To measure the physical dimensions of the wooden stage area.
(C) To ensure synchronization of dance, vocal music, and instruments.
(D) To paint the faces of the actors in various symbolic colors.

174. Which of the following is an exception to the elements that can be represented through 'Vachika Abhinaya'?
(A) Intonation (Kaku)
(B) Metre (Chhandas)
(C) Dialect (Bhasha)
(D) Gait (Chari)

175. Which is the most appropriate reason for the Natyasastra's detailed categorization of 'Ekadash Sangraha'?
(A) To provide a systematic blueprint covering all theatrical production aspects.
(B) To make the written text intentionally difficult for others to read.
(C) To limit creativity by imposing rigid and unbreakable stage rules.
(D) To divide the actors into eleven different and distinct social castes.

176. What does 'Pravritti' essentially represent in the context of Bharata's dramaturgy?
(A) The lighting design of the stage for various dramatic scenes.
(B) The four regional styles of customs, costumes, and languages used.
(C) The four types of musical instruments used in the performance.
(D) The four wooden pillars found on the corners of the stage.

177. Read the following statements regarding 'Sattvika Abhinaya':
I. It requires immense mental concentration.
II. Stambha (paralysis) and Sveda (sweat) are examples.
III. Romancha (thrill/goosebumps) and Asru (tears) are examples.
IV. It can be easily achieved purely through external physical practice.
Which of these are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

178. Which statement correctly defines 'Samanya Abhinaya'?
(A) Integrated use of Angika, Vachika, and Sattvika to evoke Rasa.
(B) It is the lowest grade of acting used by amateur performers.
(C) It refers to the physical construction of the playhouse building.
(D) It restricts actors to only use facial expressions during a play.

179. Read the given assertion and reason and select the correct option.
Assertion (A): The 'Aharya Abhinaya' is critical in classifying a character's nature, status, and origin instantly for the audience.
Reason (R): Specific colors, crowns, and

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144. The use of 'Asru' (tears) and 'Sveda' (sweat) by a highly concentrated actor to show extreme fear falls under which category of Abhinaya?
(A) Aharya
(B) Sattvika Abhinaya
(C) Vachika Abhinaya
(D) Pravritti

145. Read the following statements and select the correct option.
Statement I: The Natyasastra is a comprehensive treatise on acting, dance, music, stagecraft, and aesthetics.
Statement II: The concept of Rasa, introduced in the Natyasastra, is irrelevant to modern Indian classical dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

146. Define the 'Zavanika' (or Yavanika) in the context of the Natyagruha.
(A) The curtain separating the green room from the stage area.
(B) The central wooden pillar found in the middle of the stage.
(C) The musical ensemble that accompanies the theatrical performance.
(D) The specific rhythmic beat used during the opening Nandi ritual.

147. Which correct statement describes the 'Prekshagriha'?
(A) It is the underground dressing room used by the lead actors.
(B) It is the balcony reserved exclusively for the stage musicians.
(C) The seating area constructed for the audience in tiered rows.
(D) It is the structural roof found on the top of the playhouse.

148. What is the cause of utilizing 'Arabhati Vritti' in a play?
(A) The scene requires a depiction of Sringara and feminine grace.
(B) The scene is a purely academic and philosophical stage dialogue.
(C) The scene involves a character in a state of deep meditation.
(D) The scene requires depicting anger, magic, combat, and dynamic energy.

149. Which of the following is an exception to the traditional types of 'Dasarupaka'?
(A) Nataka
(B) Prakarana
(C) Sattvati
(D) Dima

150. Which is the most appropriate reason for dividing Dasarupakas into 10 categories?
(A) To strictly assign them to ten different geographical Indian regions.
(B) To categorize plays based on Vastu (plot), Neta (hero), and Rasa (sentiment).
(C) To correspond with the ten famous avatars of the deity Vishnu.
(D) To ensure that all stage performances only last for ten days.

151. Which of the following refers to pure dance movements comprising of Karanas and Angaharas without narrative meaning?
(A) Natya
(B) Aharya
(C) Vachika
(D) Nritta

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152. Read the following statements regarding 'Vrittis':
I. Bharati relies on speech.
II. Sattvati relies on mental state and heroism.
III. Kaisiki relies on grace and charm.
IV. Arabhati relies on forceful action.
Which of these form the foundation of dramatic presentation styles?
(A) I and III only
(B) II and IV only
(C) I, II, and III only
(D) I, II, III, and IV

153. Which correct statement defines the role of 'Nepathya'?
(A) It is the space specifically designated for the seating audience.
(B) It is the front apron area located at the head

successful performance.

115. Based on structural guidelines, if a theater is 64 Hastas long and 32 Hastas wide, it is classified as:
(A) Vikrishta Jyeshtha
(B) Chaturasra Madhya
(C) Vikrishta Madhya
(D) Tryasra Avara

116. A case where a character acts out the sensation of extreme cold by shivering, crossing arms, and chattering teeth without actually being cold relies predominantly on:
(A) Vachika Abhinaya
(B) Aharya Abhinaya
(C) Aatodya
(D) Sattvika Abhinaya

117. Identify the incorrect pair regarding the Ekadash Sangraha elements:
(A) Bhava – The actor's emotional state
(B) Rasa – The audience's aesthetic flavor
(C) Dharmi – The musical tempo
(D) Vritti – The style of dramatic presentation

118. Which chapter of the Natyasastra specifically details the construction of the playhouse (Natyagruha Mandapa Vidhana)?
(A) Chapter 1
(B) Chapter 2
(C) Chapter 6
(D) Chapter 10

119. To depict a royal court in one scene and a street in the next using the exact same stage area, which concept does a director utilize?
(A) Elaborate wooden set changes
(B) Changing the actors' makeup
(C) Moving the audience
(D) Kakshya Vibhag

120. Read the following statements and select the correct option.
Statement I: The 'Rangashirsha' is mandated to be perfectly smooth, like the surface of a mirror.
Statement II: Six pieces of wood are traditionally laid beneath the Rangashirsha to aid in acoustic resonance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

121. Define 'Poorvaranga'.
(A) The dramatic climax of the theatrical performance.
(B) Post-performance critical review conducted by the audience.
(C) Preliminary rituals and musical preludes performed before the commencement of a play.
(D) The green room preparations and actor dressing rituals.

122. Which correct statement applies to the 'Sattvati Vritti'?
(A) It expresses grandeur, heroism, and intensity with minimal physical action.
(B) It relies entirely on crude jokes and physical comedy for humor.
(C) It is dominated primarily by the romantic Sringara rasa.
(D) It restricts actors from speaking any formal Sanskrit lines.

123. What causes a performance to be categorized under 'Natyadharmi'?
(A) The use of everyday casual clothing instead of elaborate costumes.
(B) The complete removal of all background music and percussion.
(C) The strictly improvised nature of the dialogue between characters.
(D) The use of artificial, highly stylized, poetic, and symbolic expression.

124. Which of the following is an exception to the rules of a successful 'Nataka'?
(A) The protagonist must be a renowned, noble king or divine hero.
(B) It must end in the tragic death of the hero.
(C) The story must be drawn from well-known epic or historical sources.
(D) It must possess a minimum of five acts.

125. Which is the most appropriate translation/ concept for 'Samanya Abhinaya'?

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161. What is the cause of an actor transitioning from Lokadharmi to Natyadharmi during a performance?
(A) The main actor suddenly forgets their rehearsed stage lines.
(B) The narrative shifts to a sequence requiring stylistic embellishment.
(C) The audience requests a change in the spoken stage language.
(D) The stage lights go out unexpectedly during the performance.

162. Identify the correct pair regarding elements of the playhouse (Ranga):
(A) Mattavarani – Four-pillared galleries on the stage sides.
(B) Rangapitha – The highest point found on the theatrical roof.
(C) Nepathya – The pit designed for the seating of the audience.
(D) Prekshagriha – The main acting area located in the center stage.

163. Which is the most appropriate definition of 'Prarochana' in the context of drama?
(A) The final tragic conclusion at the end of a dramatic play.
(B) The physical drop of the curtain at the end of a scene.
(C) Poorvaranga part that praises the author and creates anticipation.
(D) The specific drum rhythm played during energetic battle scenes.

164. Which of the following statements about 'Vyayoga' is incorrect?
(A) It is a one-act play.
(B) Its plot usually covers a single day.
(C) It heavily features combat and conflict.
(D) It involves a large number of female characters.

165. According to performance techniques, how does an actor convey the concept of a closed door when there is no physical door on the stage?
(A) By verbally asking the audience to imagine a closed door.
(B) By simply walking straight through the open stage space.
(C) Through Chitrabhinaya using gestures to open an invisible door.
(D) By bringing a heavy wooden door directly from the Nepathya.

166. A case where the script dictates a character must narrate events of a brutal war that cannot be shown on stage utilizes which convention?
(A) Nandi
(B) Vishkambhaka or Praveshaka (interludes)
(C) Mattavarani
(D) Zavanika

167. Identify the incorrect pair regarding the types of 'Siddhi' (success) in a performance:
(A) Manushi Siddhi – Vocal appreciation, laughter, or applause from the audience
(B) Daiviki Siddhi – Deep, silent emotional resonance and profound awe
(C) Asuriki Siddhi – Success achieved by disrupting the performance
(D) Both A and B are correct pairs; C is incorrect

168. According to the Natyasastra, 'Sushira' Aatodya refers exclusively to:
(A) Hollow wind instruments like the flute (Vamsa).
(B) Instruments that are struck with a mallet.
(C) Instruments made of solid brass.
(D) Stringed instruments like the Veena.

169. To correctly perform 'Vachika Abhinaya' for a character who is extremely terrified, what must the actor do?
(A) Speak in a very slow, deep, and relaxed bass stage voice.
(B) Remain completely silent and only use intricate hand gestures.
(C) Modulate the voice to be trembling or high-pitched to match fear.
(D) Sing a joyous and uplifting melody for the entire audience.

170. Read the following statements and select the correct option.
Statement I: The 'Rangapitha' and 'Rangashirsha' together form the primary performance space of the Natyagruha.
Statement II: The musicians are traditionally seated on the Rangapitha, directly in front of the actors.
(A) Both Statement I and Statement II are correct.

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of the stage.
(C) The green room for actor dressing, makeup, and waiting.
(D) It is the written manuscript containing the text of the play.

154. Read the given assertion and reason and select the correct option.
Assertion (A): The 'Nandi' is strictly required to be performed before the start of any Sanskrit drama.
Reason (R): It serves a dual purpose of propitiating the gods and focusing the audience's attention auspiciously.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. Define 'Dharmis'.
(A) The specific religious caste belonging to the group of actors.
(B) The musical scales used during the preliminary Poorvaranga.
(C) The regional dialects spoken by minor or comedic characters.
(D) The fundamental modes of representation, such as realistic or stylized.

156. Read the following components of the Ekadash Sangraha:
I. Rasa and Bhava
II. Abhinaya and Dharmi
III. Vritti and Pravritti
IV. Siddhi and Svara
V. Aatodya, Gana, and Ranga
Which combinations constitute the complete eleven elements?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, III, IV, and V
(D) I, III, IV, and V only

157. Read the following statements and select the correct option.
Statement I: 'Samavakara' is a type of drama that must strictly feature gods and demons as characters and deal with mythological deception and conflict.
Statement II: A Samavakara traditionally has three acts, each ending with a distinct type of deception, excitement, or love.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

158. Match the items in List I with those in List II.
List I: (Aharya Elements)
P. Pustaka
Q. Alankara
R. Angarachana
S. Sanjiva
List II: (Description)
1. Makeup and facial painting
2. Ornaments and garlands
3. Artificial models / stage props
4. Live creatures / humans used as props
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-2, S-4

159. Which of the following is a negative/exception regarding the purpose of 'Natyagruha' acoustics?
(A) To create echoes that intentionally distort the actors' speech.
(B) To amplify the voices of the actors for the entire audience.
(C) To allow the subtle sounds of musical instruments to be heard.
(D) To ensure clarity of Vachika abhinaya throughout the hall.

160. Arrange the Dasarupakas logically based on their scale, in the correct order from a large-scale multi-act heroic play (Nataka) down to a single-act monologue (Bhana):
I. Nataka
II. Prakarana
III. Vyayoga
IV. Bhana
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) IV, III, II, I

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costumes are codified in the Natyasastra to signify whether a character is divine, royal, a minister, or an ascetic.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

180. Define 'Ihamriga'.

(A) A type of musical instrument used to create animal sounds.
(B) A comedic play centered entirely on the lives of various animals.
(C) The curtain used specifically within the Natyagruha playhouse.
(D) A four-act play focusing on conflict over a divine woman.

181. Read the following structural classifications of Natyagruha:

I. Vikrishta Jyeshtha
II. Vikrishta Madhya
III. Chaturasra Avara
IV. Tryasra Jyeshtha
V. Chaturasra Madhya

Which of these combinations represents size variants correctly matched with their shapes according to the Natyasastra?

(A) I, II, III, IV, and V
(B) I and II only
(C) III, IV, and V only
(D) I, II, and V only

182. Read the following statements and select the correct option.

Statement I: The Natyasastra explicitly forbids the construction of a playhouse larger than 108 Hastas.

Statement II: A playhouse larger than 108 Hastas suffers from severe acoustic degradation and loss of visual clarity for the audience.

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

183. Match the items in List I with those in List II.

List I: (Vritti)

P. Kaisiki
Q. Arabhati
R. Sattvati
S. Bharati

List II: (Dominant Rasa/Theme)

1. Raudra and Bibhatsa (Furious action)
2. Sringara and Hasya (Love and Grace)
3. Vira and Adbhuta (Heroism and Wonder)
4. All Rasas (Dominated by Speech)

(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-1, R-2, S-3

184. Which of the following is a negative/exception to the rules of 'Kakshya Vibhag'?

(A) The division is made permanently using thick stone walls on stage.
(B) Walking across the stage implies moving to a new location.
(C) Different zones represent different physical distances.
(D) Re-entering the stage from a different side signifies a different geographic entry point.

185. What is the cause of an actor utilizing 'Chitrabhinaya' to depict a river rather than bringing real water on stage?

(A) Water damages the wooden stage floor and the costly actor costumes.
(B) Realism is strictly forbidden in all aspects of traditional drama.
(C) Natyadharmi uses symbolic gestures to evoke imagination, bypassing physical reality.
(D) The professional actors do not know how to swim in a real river.

186. Identify the correct pair regarding elements of the Poorvaranga:

(A) Prarochana – The introduction and praising of the play.
(B) Nandi – The closing prayer found at the very end of the play.
(C) Pratyahara – The distribution of final wages to the theatrical actors.
(D) Avatarana – The physical building of the wooden stage complex.

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utilized the chapters relating to the ekadash sangraha to manifest character emotions. According to the analysis, Abhinayas serve as the central mechanism through which the dramatic text is physically and emotionally communicated to the audience. The study indicates that the concept of Abhinayas is not merely a single action but a comprehensive system of expressive techniques mandated by the ekadash sangraha. Researchers noted that the performance succeeded specifically because the actors adhered strictly to the principles of Abhinayas outlined in these chapters, employing rigorous physical, vocal, and emotional discipline. The case study concludes that an in-depth study of chapters relating to the eleven aspects is indispensable for any authentic reconstruction of classical theater. Without a firm grounding in the structural classification of Abhinayas as dictated by the ekadash sangraha, the narrative delivery remains fundamentally incomplete and disconnected from classical strictures.

Based on the above source, attempt the following five questions.

256. Within the context of the ekadash sangraha, what is the central mechanism of Abhinayas?
(A) Managing the financial aspects of traditional playhouses
(B) Communicating dramatic text physically and emotionally
(C) Rewriting classical scripts for contemporary audiences
(D) Eliminating emotional discipline from theater productions

257. According to the researchers, how did the actors in the case study achieve a successful performance?
(A) By ignoring the structural classification of classical acting
(B) By utilizing a single localized action for all character types
(C) By separating physical discipline from vocal expression
(D) By adhering strictly to the mandated principles of Abhinayas

258. What happens to a narrative delivery without a firm grounding in Abhinayas as dictated by the ekadash sangraha?
(A) It remains fundamentally incomplete and disconnected
(B) It becomes more accessible to a contemporary audience
(C) It transcends the boundaries of classical stagecraft
(D) It develops into a purely rhythmic performance style

259. The concept of Abhinayas is described in the source as:
(A) A simple, unstructured localized stage action
(B) An optional addition to the theatrical performance
(C) A comprehensive system of expressive techniques
(D) An isolated vocal technique devoid of movement

260. What is deemed indispensable for any authentic reconstruction of classical theater?
(A) An in-depth study of chapters relating to the eleven aspects
(B) A complete departure from traditional structural classifications
(C) An exclusive focus on the vocal elements of a stage play
(D) A continuous modification of the original dramatic script

Direction : Please read the following source carefully.

A critical examination of a classical theatrical reconstruction brings to the forefront the essential study of chapters relating to the eleven aspects (ekadash sangraha), specifically focusing on Dharmis and Vrittis. In this case study, the directorial approach was heavily predicated on the precise application of Dharmis, which establish the mode of presentation, and Vrittis, which dictate the stylistic behavioral approaches of the characters. The research observes that the performance alternated between different Dharmis to shift the tonal reality of the play, moving seamlessly from realistic portrayals to highly stylized, imaginative conventions. Simultaneously, the application of Vrittis was utilized to categorize the distinct styles of dramatic production, shaping the energetic flow and aesthetic atmosphere of the scenes.

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197. What causes the 'Sattvika Abhinaya' to be considered the most difficult of the four Abhinayas?
(A) It requires buying the most expensive costumes for the actors.
(B) It requires dangerous physical acrobatics performed on the stage.
(C) It demands psychological immersion to produce involuntary physical symptoms.
(D) It requires learning multiple foreign languages for the performance.

198. Which of the following is an exception to the structural rules of 'Prekshagriha' seating?
(A) Seating should be arranged in a tiered and sequential fashion.
(B) Pillars placed in the audience center, blocking the view.
(C) The floor must be firm and made of heavy brick or wood.
(D) Seating rows should be elevated to ensure clear stage visibility.

199. Which is the most appropriate description of the 'Mattavarani'?
(A) The structural roof found over the entire audience seating area.
(B) The main entrance gate leading into the architectural playhouse.
(C) The underground pit used specifically for creating special effects.
(D) Two four-pillared structures on stage sides for secondary action.

200. What is the effect of properly executing the 'Poorvaranga' rituals?
(A) It purifies the stage, honors deities, and prepares the audience.
(B) It shortens the total length of the featured main stage play.
(C) It causes the theatrical actors to forget their rehearsed lines.
(D) It forces the gathered audience to leave the theater early.

201. Which of the following best defines 'Anka' (Utsrishtikanka)?
(A) A comedic stage play consisting of exactly five humorous acts.
(B) A romantic play detailing the exploits of a king in ten acts.
(C) A one-act play focusing on Karuna rasa after a tragedy.
(D) A play solely dependent on complex magic and stage illusions.

202. Read the following list of instrument categories:
I. Tata (Strings)
II. Avanaddha (Drums)
III. Ghana (Solid/Cymbals)
IV. Sushira (Wind)
These four categories collectively constitute the concept of:
(A) Aatodya
(B) Abhinaya
(C) Vritti
(D) Pravritti

203. Which correct statement identifies 'Prahasana'?
(A) It is a heroic epic drama featuring various noble kings.
(B) It strictly prohibits the use of any humor on the stage.
(C) It must contain exactly ten full acts for the performance.
(D) Farcical comedy using satire to mock characters and evoke laughter.

204. Read the given assertion and reason and select the correct option.
Assertion (A): The Natyasastra is often referred to as the 'Panchama Veda' (Fifth Veda).
Reason (R): It extracts elements from the four Vedas (Rig, Sama, Yajur, Atharva) to create an art form meant for moral instruction and aesthetic pleasure.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Define 'Siddhi' in the context of the Ekadash Sangraha.
(A) The magical powers possessed by the main heroic protagonist.
(B) The specific rhythmic beat of the cymbals used in the play.
(C) The success of the performance, encompassing human and divine grace.
(D) The various physical stage props found

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within the playhouse.

206. Read the following structural elements of a stage:
I. Zavanika
II. Rangapitha
III. Rangashirsha
IV. Nepathya
Which of these represents the area primarily hidden from the audience where actors wait and change?
(A) I and II
(B) III only
(C) IV only
(D) II and III

207. Read the following statements and select the correct option.
Statement I: 'Kakshya Vibhag' dictates that an actor walking around the stage indicates a change of scene or a long journey.
Statement II: Such a journey is always accompanied by a physical change of elaborate wooden sets.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

208. Match the items in List I with those in List II.
List I: (Vritti)
P. Bharati
Q. Sattvati
R. Kaisiki
S. Arabhati
List II: (Key Element)
1. Dance, Grace, Romance
2. Magic, Conflict, Energy
3. Speech, Dialogue, Recitation
4. Grandeur, Heroism, Mental fortitude
(A) P-3, Q-4, R-1, S-2
(B) P-3, Q-1, R-4, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-1, Q-2, R-3, S-4

209. Which of the following is an exception to the types of 'Dasarupaka' that require an invented plot rather than a historical one?
(A) Prakarana
(B) Nataka
(C) Bhana
(D) Prahasana

210. Arrange the following stages of the 'Poorvaranga' musical prelude in the correct order:
I. Pratyahara (seating of musicians)
II. Avatarana (singers taking positions)
III. Arambha (beginning of vocal exercise)
IV. Asravana (tuning of instruments)
(A) I, II, III, IV
(B) I, II, IV, III
(C) II, I, IV, III
(D) IV, III, II, I

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211. What is the cause of using 'Vachika Abhinaya' with specific 'Kaku' (intonation)?
(A) To purely show off the vocal volume of the theatrical actor.
(B) To maintain a single monotonous pitch throughout the entire play.
(C) To convey shifts in emotion and meaning in spoken words.
(D) To imitate animal sounds specifically for the listening audience.

212. Identify the correct pair regarding the dimensions of a Natyagruha:
(A) Chaturasra Madhya – 108 x 108 Hastas
(B) Tryasra Jyeshtha – 32 x 16 Hastas
(C) Vikrishta Avara – 200 x 100 Hastas
(D) Vikrishta Madhya – 64 x 32 Hastas

213. Which is the most appropriate translation/ concept for 'Natyadharmi'?
(A) Worldly behavior.
(B) The rules of stage construction.
(C) Conventional, stylized, and imaginative theatrical behavior.
(D) The architectural acoustics.

214. Which of the following statements about 'Aharya Abhinaya' is incorrect?
(A) It includes costumes (Alankara) and makeup (Angarachana).
(B) It dictates the structural layout of the playhouse.

(C) It helps the audience immediately identify the character's background.
(D) It includes stage properties (Pustaka).

215. According to stage conventions, if an actor plays two different roles in the same play by changing a mask or crown between scenes, which category of Abhinaya is being utilized?
(A) Sattvika Abhinaya
(B) Talamana
(C) Prarochana
(D) Aharya Abhinaya

216. A case where characters are walking through a dense forest in darkness, tripping over roots, yet the stage is fully lit and bare, demonstrates the application of:
(A) Natyadharmi and Kakshya Vibhag
(B) Lokadharmi
(C) Aatodya
(D) Nepathya

217. Identify the incorrect pair regarding the regional 'Pravrittis':
(A) Avanti – Western India
(B) Dakshinatya – Southern India
(C) Odramagadhi – Northern region
(D) Panchali – Eastern India

218. According to the Natyasastra, 'Angaharas' and 'Karanas' are the primary physical building blocks of:
(A) Nritta
(B) Vachika
(C) Aharya
(D) Nepathya

219. The Sutradhara recites verses asking for the prosperity of the country while the musicians play the Mridanga softly. This action belongs to which part of the performance?
(A) Climax of the Nataka
(B) Nepathya preparation
(C) Epilogue (Bharatavakya)
(D) Poorvarangavidhi (Nandi)

220. Read the following statements and select the correct option.
Statement I: 'Samanya Abhinaya' refers to the simultaneous application of body, voice, and mind to portray an emotional state.
Statement II: 'Chitrabhinaya' is used for stylized representations of natural phenomena using codified gestures.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

221. Define 'Vyayoga'.
(A) A ten-act romantic drama featuring multiple sets of lovers.
(B) A comedy mocking the ruling king and his entire royal court.
(C) A one-act play with a male protagonist and fierce conflict.
(D) A play strictly focused on the performance of abstract dance.

222. Which correct statement describes the 'Rangashirsha'?
(A) It is the exact center of the audience seating in the hall.
(B) It is the structural roof found directly above the stage area.
(C) It is the curtain used to hide the green room from view.
(D) The elevated stage area behind the Rangapitha, housing musicians.

223. What causes the 'Vikrishta Madhya' (64x32 hastas) to be recommended for human drama over the larger 'Jyeshtha' size?
(A) Larger sizes cause vocal dissipation and hide subtle facial expressions.
(B) Larger sizes are far too expensive to build for the state.
(C) Kings preferred smaller rooms for their private performances.
(D) The larger sizes are strictly reserved for aquatic stage plays.

224. Which of the following is an exception to the rules of building the 'Rangapitha'?
(A) It must be perfectly smooth and level for the actors.
(B) It must be constructed out of stone for durability.

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187. Which is the most appropriate definition of 'Vithi'?
(A) A massive epic drama featuring a large cast of various characters.
(B) The street found directly outside of the architectural playhouse.
(C) A tragic play ending in the mass death of all featured characters.
(D) A one-act play with witty dialogue and romantic, comedic sentiments.

188. Which of the following statements about 'Natyadharmi' is incorrect?
(A) It embraces theatrical conventions that deviate from daily reality.
(B) It strictly requires actors to wear ordinary clothes with no makeup.
(C) It includes the use of stylized walks and rhythmic speech.
(D) It includes stage conventions like the 'aside' or Swagata.

189. According to traditional stagecraft, how is the 'Zavanika' (curtain) traditionally used?
(A) To hide all scene changes involving massive physical wooden sets.
(B) To obscure the musicians completely during the entire theatrical play.
(C) It is held and removed to reveal characters making dramatic entrances.
(D) To protect the gathered audience from the rain and heavy winds.

190. A case where an actor must depict the act of stringing a heavy bow and shooting an arrow, without holding any physical props, heavily tests their mastery of:
(A) Aharya Abhinaya
(B) Nritta
(C) Vachika Abhinaya
(D) Chitrabhinaya / Angika Abhinaya

191. Identify the incorrect pair regarding the classification of 'Aatodya':
(A) Ghana – Flute
(B) Tata – Stringed Veena
(C) Avanaddha – Percussive Mridanga
(D) Sushira – Wind Vamsa

192. According to the Natyasastra, 'Rasa' is ultimately realized in the mind of the:
(A) Actor (Nata)
(B) Spectator (Prekshaka / Rasika)
(C) Author (Kavi)
(D) Director (Sutradhara)

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193. If a play features a merchant as the hero, a courtesan as the heroine, and revolves around an entirely fictional social plot, it must be classified as a:
(A) Nataka
(B) Prakarana
(C) Dima
(D) Samavakara

194. Read the following statements and select the correct option.
Statement I: 'Nritta' is heavily utilized in the Poorvaranga to honor the deities through pure rhythmic movement.
Statement II: 'Natya' is the primary medium used during the actual play to narrate the story and evoke Rasa.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

195. Define 'Kakshya Vibhag'.
(A) The division of the written play into separate acts and scenes.
(B) The division of audience seating based specifically on their gender.
(C) Imaginary division of stage space into zones through actor movement.
(D) The division of musical rhythmic beats into various fractions.

196. Which correct statement defines 'Lokadharmi' acting?
(A) It involves exaggerated and unnatural leaps and bounds by actors.
(B) It requires speaking strictly in formal and rigid Sanskrit verse.
(C) It uses elaborate and heavy masks to hide the human faces.
(D) It mirrors the natural behavior and speech of everyday people.

233. Which is the most appropriate translation for the concept of 'Abhinaya'?
(A) The act of dancing rhythmically to various musical scales.
(B) The act of building the physical stage and seating area.
(C) The act of carrying the play's meaning to the audience.
(D) The act of writing the manuscript for the dramatic script.

234. Which of the following statements about 'Pravritti' is incorrect?
(A) Pravrittis dictate that all actors speak one universal dialect.
(B) It literally means 'inclination' or 'regional tendency' on stage.
(C) Bharata classified India into four broad regional stage Pravrittis.
(D) They influence the choice of dress, language, and behavior.

235. According to the Natyasastra, how does an actor portray 'Adbhuta' (wonder) using Angika Abhinaya?
(A) By turning their back to the audience and walking away.
(B) By frowning deeply and clenching their fists in anger.
(C) By weeping loudly for the entire duration of the scene.
(D) By wide-open eyes, raised eyebrows, and a subtle smile.

236. A case where an actor mimics holding reins and sways rhythmically while moving across stage zones to depict a chariot journey is an application of:
(A) Aharya and Nandi
(B) Kakshya Vibhag and Chitrabhinaya
(C) Sattvati and Zavanika
(D) Lokadharmi and Nepathya

237. Identify the incorrect pair regarding the Ekadash Sangraha elements:
(A) Talamana – The rhythmic time measure
(B) Svara – The individual musical notes
(C) Gana – Instrumental music exclusively
(D) Siddhi – The success of the performance

238. What is the fundamental distinction between 'Natya' and 'Nritya' according to traditional dramaturgy?
(A) Natya is performed in total silence, while Nritya uses speech.
(B) Natya is performed by men, whereas Nritya is for women.
(C) There is no distinction; they are essentially the same art.
(D) Natya involves full storytelling, while Nritya conveys emotional themes.

239. To construct a Natyagruha that ensures everyone in a small gathering can see subtle facial expressions (Mukhabhinaya), which size and shape should the architect choose?
(A) Vikrishta Madhya
(B) Vikrishta Jyeshtha
(C) Tryasra Jyeshtha
(D) Chaturasra Madhya

240. Read the following statements and select the correct option.
Statement I: The 'Guhakara' design of the Natyagruha was recommended to prevent wind from interfering with the delivery of Vachika Abhinaya.
Statement II: The Natyagruha must possess multiple large windows to ensure the stage is naturally lit during performances.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

241. Define 'Sattvati Vritti'.
(A) A style dedicated entirely to performing various slapstick comedies.
(B) A style with profound emotional states, grandeur, and virtue.
(C) A regional dress code used exclusively for southern Indian plays.
(D) The physical curtain drop at the conclusion of a dramatic scene.

242. Which correct statement applies to the 'Mattavarani'?

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(A) Two structures measuring 8 x 8 Hastas on the stage sides.
(B) It is the pit dug under the stage for better acoustic resonance.
(C) It is the highest balcony reserved exclusively for the king.
(D) It is a type of stringed instrument used by the musicians.

243. What is the direct cause of the Natyasastra categorizing plays into 'Dasarupakas' (ten forms)?
(A) To limit playwrights from writing any new types of stage plays.
(B) To assign each play to one of the ten universal directions.
(C) To distinguish combinations of Plot, Hero, and Sentiment.
(D) To ensure stage performances last for exactly ten days a year.

244. Which of the following is an exception to the elements that define the 'Bhana' Rupaka?
(A) It is a single-act play.
(B) It is performed by a single actor.
(C) The actor converses with imaginary characters.
(D) It involves multiple actors representing a fierce battle.

245. Which is the most appropriate description of the 'Prekshagriha' layout?
(A) A flat, open field where audiences stand wherever they like.
(B) A circular moving platform designed for the seated audience.
(C) A structured, tiered seating arrangement allowing clear stage sightlines.
(D) A series of private, enclosed rooms isolating the audience.

246. Read the following statements about the 'Nandi':
I. It is an integral part of the Poorvaranga.
II. It is recited by the Sutradhara.
III. It always seeks benediction.
IV. It traditionally contains verses in praise of deities, Brahmins, or kings.
Which of these are correct?
(A) I and II only
(B) III and IV only
(C) I, II, and III only
(D) I, II, III, and IV

247. Read the following statements and select the correct option.
Statement I: The 'Kakshya Vibhag' dictates that an actor walking around the stage indicates a change of scene or a long journey.
Statement II: Such a journey is always accompanied by a physical change of elaborate wooden sets.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

248. Match the items in List I with those in List II.
List I: (Rupaka Type)
P. Nataka
Q. Prakarana
R. Prahasana
S. Dima
List II: (Distinctive Feature)
1. Invented plot, non-royal hero
2. Raudra rasa, magic, 4 acts
3. Well-known epic plot, noble hero
4. Satire, Hasya rasa, 1 act
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-1, S-3

249. Which of the following is a negative/exception to the core principles of 'Samanya Abhinaya'?
(A) It requires the harmonious blending of acting types.
(B) It aims at the holistic evocation of Rasa.
(C) It isolates one type of Abhinaya to the complete exclusion of the others.
(D) It requires deep Sattvika focus to unify expression.

250. Arrange the following fundamental concepts of the Natyasastra in the correct order, from the initiating script text to the final audience experience:
I. Vastu (Plot/Text)
II. Abhinaya (Acting/Execution)

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III. Rasa (Aesthetic Experience)
IV. Bhava (Emotional State)
(A) I, II, IV, III
(B) I, IV, II, III
(C) II, I, IV, III
(D) IV, I, II, III

Direction : Please read the following source carefully.

In a comprehensive academic review of traditional performance arts, scholars frequently analyze the foundational tenets of the Natyasastra to delineate the core boundaries between Natya and Nritta. A recent case study of a historical dance-drama emphasizes that understanding the Natyasastra requires a precise theoretical grasp of these two concepts. Natya is structurally defined as the dramatic element, encompassing the intricate portrayal of situations, emotional states, and theatrical narratives that require a robust interplay of textual and expressive components. Conversely, the case highlights Nritta as pure dance, characterized by rhythmic movements and abstract bodily postures that do not convey a specific narrative or underlying dramatic storyline. The researchers observe that contemporary practitioners often blend these elements, yet the strict academic study of the Natyasastra demands a clear conceptual separation. The document emphasizes that while Natya serves as a medium for complete dramatic communication, Nritta functions primarily to establish rhythmic beauty and aesthetic form. Thus, knowledge of the Natyasastra fundamentally rests on correctly identifying how a performance balances the narrative weight of Natya with the non-representational, rhythmic precision of Nritta, ensuring fidelity to classical definitions.

Based on the above source, attempt the following five questions.

251. According to the source, what is the fundamental purpose of Nritta in a performance?
(A) To deliver intricate and detailed portrayals of situations
(B) To establish rhythmic form and beauty
(C) To communicate complete and complex dramatic narratives
(D) To blend various textual and expressive components

252. How does the academic review structurally define Natya?
(A) As the dramatic element portraying situations and states
(B) As an abstract sequence of rhythmic bodily postures
(C) As the pure dance aspect devoid of actual narrative
(D) As a contemporary method to avoid traditional structures

253. What do contemporary practitioners frequently do with Natya and Nritta that contrasts with strict academic study?
(A) They completely eliminate the use of Nritta in drama
(B) They demand a clear conceptual separation of forms
(C) They often blend these two distinct classical elements
(D) They replace classical definitions with abstract text

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254. What ensures fidelity to classical definitions according to the case study?
(A) Replacing abstract bodily postures with modern narratives
(B) Avoiding the interplay of textual and expressive components
(C) Merging pure dance completely with dramatic situations
(D) Correctly identifying the balance between Natya and Nritta

255. Which characteristic is explicitly attributed to Nritta in the passage?
(A) Complete and thorough dramatic communication
(B) Emotional and complex narrative delivery
(C) Rhythmic precision
(D) Robust interplay of specific textual elements

Direction : Please read the following source carefully.

Within the systematic categorization presented in the Natyasastra, an academic exploration of the eleven aspects, known collectively as the ekadash sangraha, reveals the critical role of Abhinayas in theatrical expression. A recent scholarly evaluation of a traditional playhouse performance focused heavily on how actors

(C) It must be made of wood to aid in acoustic stage resonance.
(D) It must be positioned in front of the elevated Rangashirsha.

225. Which is the most appropriate reason for using 'Zavanika' in classical Indian theatre?
(A) To hide scene changes involving massive physical wooden sets.
(B) To obscure actor preparations and allow for sudden entrances.
(C) To serve as a backdrop for projection during various scenes.
(D) To keep the stage area warm for the performers at night.

226. Read the following statements regarding the origin of Vrittis:
I. Bharati from Rigveda
II. Sattvati from Yajurveda
III. Kaisiki from Samaveda
IV. Arabhati from Atharvaveda
Which of these matches are correct according to the Natyasastra?
(A) I and III only
(B) I, II, III, and IV
(C) II and IV only
(D) I, II, and IV only

227. Read the following statements and select the correct option.
Statement I: The 'Dasarupaka' framework dictates that a Nataka must have a minimum of 5 and a maximum of 10 acts.
Statement II: A Prahasana (comedy) can have up to 10 acts.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

228. Match the items in List I with those in List II.
List I: (Stage Convention)
P. Nandi
Q. Kakshya Vibhag
R. Swagata
S. Janantikam
List II: (Meaning)
1. Aside / Speaking to oneself
2. Zonal division of the stage
3. Secret conversation between two characters
4. Benedicatory prelude
(A) P-4, Q-2, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-1, Q-2, R-3, S-4

229. Which of the following is a negative/exception to the purpose of 'Nritta'?
(A) To provide visual grace and aesthetic beauty.
(B) To be utilized during the Poorvaranga.
(C) To narrate complex dialogue and character psychology.
(D) To follow specific Talamana (rhythm).

230. Arrange the following structural layers of a theatrical performance in order from the innermost psychological root to the outermost physical manifestation:
I. Sattvika (Mental focus)
II. Rasa (Aesthetic experience)
III. Angika/Vachika (Execution)
(A) I, III, II
(B) III, I, II
(C) II, I, III
(D) I, II, III

231. What is the cause of 'Siddhi' (success) being divided into 'Manushi' and 'Daiviki'?
(A) To separate the audience based strictly on their social caste.
(B) To separate plays written by men from those written by gods.
(C) To divide the actors into two competing teams for a prize.
(D) To distinguish between audible reactions and silent emotional absorption.

232. Identify the correct pair regarding the Dasarupakas:
(A) Samavakara – 3 Acts, Divine characters, Deception/Conflict
(B) Dima – 1 Act, Romantic stage comedy
(C) Ihamriga – 10 Acts, Grand historical epic
(D) Utsrishtikanka – 5 Acts, Heroic battle victory

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Scholars analyzing this production assert that the fundamental understanding of the ekadash sangraha is incomplete without dissecting how Dharmis and Vrittis interact on stage. The evaluation concludes that these elements are inextricably linked; the stylistic behaviors (Vrittis) must be carefully aligned with the overarching presentational modes (Dharmis) to adhere to the classical strictures, thereby confirming the indispensability of these specific chapters in the Natyasastra.

Based on the above source, attempt the following five questions.

261. In the examined classical theatrical reconstruction, what do Dharmis establish?
(A) The physical dimensions of the stage
(B) The musical instrumentation sequence
(C) The regional dialects of the actors
(D) The overarching mode of presentation

262. What role do Vrittis play in the dramatic production according to the case study?
(A) They establish the specific geographical context of the theater
(B) They dictate character behavioral approaches
(C) They replace realistic portrayals with specific musical cues
(D) They serve exclusively as the primary rhythmic dance

263. Why did the performance alternate between different Dharmis?
(A) To distract the audience from the script
(B) To allow actors adequate time to rest
(C) To shift the tonal reality of the play
(D) To avoid following classical strictures

264. According to the scholars, what is required to adhere to classical strictures?
(A) Keeping Dharmis and Vrittis completely separated
(B) Utilizing entirely realistic portrayals throughout the play
(C) Eliminating stylized imaginative conventions entirely
(D) Aligning stylistic behaviors carefully with presentational modes

265. The evaluation confirms the indispensability of which specific chapters from the Natyasastra?
(A) Those relating to Dharmis and Vrittis within ekadash sangraha
(B) Those detailing only modern theatrical adaptations
(C) Those focusing exclusively on pure dance routines
(D) Those managing audience seating arrangements in the theater

Direction : Please read the following source carefully.

Contemporary academic workshops analyzing classical dramaturgical texts often center on the study of chapters relating to the eleven aspects (ekadash sangraha), particularly focusing on the concepts of Pravrittis and Aatodyas. A recent case study examining a multi-regional theatrical festival demonstrated how directors utilize Pravrittis to establish local and regional identities within the dramatic framework. The analysis highlighted that Pravrittis govern the regional specificities of dress, language, and manners, thereby providing necessary geographical context to the performance. Furthermore, the case study placed significant emphasis on Aatodyas, identifying them as the structured instrumental music components required to support the dramatic action. Researchers noted that the integration of Aatodyas was meticulously planned to complement the regional nuances established by the Pravrittis. The success of the festival's performances was attributed to the accurate academic application of these two elements from the ekadash sangraha. The scholarly consensus derived from this event asserts that without the regional anchoring provided by Pravrittis and the systematic musical foundation supplied by Aatodyas, classical dramatic presentations lack authenticity and fail to meet the rigorous criteria outlined in the foundational texts.

Based on the above source, attempt the following five questions.

266. How do directors utilize Pravrittis in the theatrical framework according to the passage?
(A) To manage structural changes in playhouses
(B) To establish local and regional identities
(C) To dictate the pure dance movements of actors

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dramatic exposition itself.

Based on the above source, attempt the following five questions.

291. What comprises the Poorvarangavidhi according to the academic evaluation?
(A) The final concluding remarks given by the director
(B) The central dramatic action occurring at the play's climax
(C) Preliminary rites and stage preparations
(D) The improvisational dance sequences between major acts

292. What is the dual significance of the Poorvarangavidhi explored in the scholarly investigation?
(A) Functional and ritualistic significance
(B) Financial and geographical significance
(C) Comedic and tragic significance
(D) Architectural and meteorological significance

293. According to the study, which of the following is a purpose of the Poorvarangavidhi?
(A) To introduce unexpected structural changes to the script
(B) To skip the formalized sanctity of the theater
(C) To dictate the ten major types of classical drama
(D) To prepare the audience's psychological state

294. How is the execution of Poorvarangavidhi characterized within classical stagecraft?
(A) As an optional prologue depending on the director
(B) As a rigorously structured necessity
(C) As a fluid, loosely defined sequence of suggestions
(D) As a primarily modern addition to traditional protocols

295. What is the consequence of skipping or abbreviating the Poorvarangavidhi?
(A) It drastically improves the overall pacing of the specific act
(B) It ensures the accurate physical demarcation of the ranga
(C) It disrupts flow and diminishes sanctity
(D) It allows the actors to improvise the fundamental dramatic text

Direction : Please read the following source carefully.

A contemporary academic seminar on classical staging methodologies centered its discussions on critical stage conventions, specifically focusing on the concept of Kakshya vibhag and related spatial rules. The primary case study analyzed a recent theatrical production that utilized a bare stage, relying entirely on stage conventions to communicate spatial and temporal shifts. The researchers highlighted that Kakshya vibhag serves as a highly codified system of zonal division, allowing actors to establish distinct geographical locations and architectural spaces simply through their movement and positioning. By employing Kakshya vibhag, the directors in the study effectively transformed a singular physical stage into multiple narrative environments, such as a palace, a forest, and a street, without the use of physical sets. The academic consensus resulting from the seminar stated that mastery over stage conventions like Kakshya vibhag is essential for creating dynamic theatrical realities. The study affirmed that such conventions provide a structured, imaginative framework that relies on the audience's understanding of spatial rules, thereby confirming the immense theoretical weight these stage conventions hold in the execution of classical theatrical narratives.

Based on the above source, attempt the following five questions.

296. What does the concept of Kakshya vibhag primarily serve as in classical staging methodologies?
(A) A method for tuning musical instruments backstage
(B) An architectural plan for building a new playhouse
(C) A technique for managing actor compensation
(D) A highly codified system of zonal division

297. How did the theatrical production communicate spatial and temporal shifts on a bare stage?
(A) By relying entirely on stage conventions
(B) By utilizing highly detailed physical set pieces
(C) By changing the primary dramatic script

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273. What was the result for actors who effectively compartmentalized Samanya and Chitrabhinayas?
(A) They confused the dramatic narrative completely
(B) They struggled to convey the emotional depths
(C) They eliminated the need for complex localized expressions
(D) They produced a more authentic and layered performance

274. What is the transition that the experimental case study was designed to observe?
(A) Between general and localized representations
(B) Between pure dance sequences and musical interludes
(C) Between regional dialects and universal languages
(D) Between backstage preparations and the final act

275. The detailed classification system of Samanya and Chitrabhinayas serves fundamentally as a:
(A) Method for architectural construction
(B) Musical notation system
(C) Definitive pedagogical tool
(D) Guide for audience seating

Direction : Please read the following source carefully.

A recent scholarly symposium dedicated to classical dramatic structures provided a comprehensive analysis of the Dasarupakas, evaluating their application in both historical and reconstructive theatre. The symposium's primary case study involved an examination of how a single theatrical troupe categorized its repertoire according to the strict structural requirements of the Dasarupakas. The researchers observed that the concept of Dasarupakas dictates ten distinct major forms of drama, each possessing unique characteristics regarding plot construction, hero types, and predominant emotional flavors. During the academic review, it was noted that the troupe's adherence to the Dasarupakas framework allowed for a systematic differentiation between highly heroic, mythological narratives and more mundane, socially oriented plots. The analysis argued that an accurate understanding of the Dasarupakas is absolutely vital for identifying the foundational architecture of any classical play. By strictly following the categorization mandated by the Dasarupakas, the directors ensured that the pacing, character development, and thematic resolutions of their performances remained faithful to classical dramaturgical logic, preventing the inappropriate blending of disparate dramatic forms and preserving the integrity of the distinct play types.

Based on the above source, attempt the following five questions.

276. The concept of Dasarupakas dictates how many distinct major forms of drama?
(A) Ten
(B) Eight
(C) Eleven
(D) Twelve

277. What unique characteristics are associated with the different forms of Dasarupakas?
(A) Stage materials, lighting techniques, and seating charts
(B) Regional dialects, costume fabrics, and makeup styles
(C) Rehearsal schedules, ticketing rules, and actor wages
(D) Plot construction, hero types, and emotional flavors

278. How did the troupe's adherence to the Dasarupakas framework assist their repertoire?
(A) By completely replacing actors with musical instruments
(B) By systematically differentiating narrative types
(C) By encouraging the improvisation of the primary script
(D) By merging all play types into one uniform performance

279. According to the analysis, an accurate understanding of the Dasarupakas is vital for identifying what?
(A) The regional origin of the acting troupe
(B) The specific names of ancient audience members
(C) The foundational architecture of a play
(D) The modern popularity of mythological narratives

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plot. However, a Bhana is specifically defined as a single-act monologue performed by a single actor who addresses imaginary characters through the technique of speaking into the air. Describing it as a multi-act play with a large cast is factually incorrect.

18. (A) 36
The Natyasastra is an encyclopedic treatise on Indian dramaturgy and the performing arts. Traditionally, it is composed of thirty-six chapters that cover a vast range of topics, including the origin of drama, theater architecture, acting techniques, music, dance, and aesthetic theory. This structure provides a comprehensive guide for practitioners and scholars, establishing the foundational principles of classical Indian performance.

19. (C) Sattvika Abhinaya
Sattvika Abhinaya is the most profound of the four types of acting, involving the internal psychological state of the actor. It refers to involuntary physical manifestations of deep emotion, such as shedding tears, trembling, or voice breaking, which result from intense mental concentration. These responses are considered authentic expressions of a character's internal feelings, requiring great skill and focus to achieve effectively.

20. (A) Both Statement I and Statement II are correct.
The Natyasastra provides detailed architectural guidelines for constructing playhouses. It identifies three primary shapes: Vikrishta, Chaturasra, and Tryasra. Furthermore, it specifies that each shape can be built in three different sizes—Jyeshtha, Madhya, and Avara—depending on the intended audience and the nature of the performance. These classifications ensure that the venue is structurally suitable for the required acoustic and visual demands.

21. (C) Representations using gestures to depict specific objects or phenomena.
Chitrabhinaya is a specific branch of acting that deals with the representation of various objects and natural phenomena that cannot be physically brought onto the stage. It utilizes codified hand gestures and bodily movements to suggest elements like the sun, moon, seasons, animals, or specific weather conditions. This allows for a rich, imaginative portrayal of the environment within the constraints of the theater.

22. (B) The medium-sized playhouse is recommended as ideal for audibility and visibility.
While the Natyasastra describes various sizes of theater buildings, it specifically recommends the medium-sized or Madhya playhouse for human performances. This recommendation is based on the necessity for clear audibility of the actors' voices and the visibility of their subtle facial expressions. A playhouse that is too large would cause the sound to dissipate and make the detailed acting difficult for the audience to see.

23. (D) It invokes divine blessings to ensure a successful and obstacle-free performance.
The Nandi is a crucial benedictory ritual performed during the Poorvaranga. Its primary purpose is to offer prayers and praises to the deities, Brahmins, and the king to seek their blessings. By performing this ritual, the theatrical troupe aims to remove any potential obstacles and ensure the overall success of the performance, creating an auspicious atmosphere for the play to proceed.

24. (A) Gopuram
The stage complex in an ancient Indian theater consists of several functional parts. The Rangapitha is the main acting area, the Rangashirsha is the elevated rear section, and the Mattavarani refers to the pillared verandas on the sides. A Gopuram is an architectural feature typically found at the entrance of South Indian temples and is not part of the internal stage structure of a playhouse.

25. (C) An energetic play featuring gods, demons, conflict, and Raudra Rasa.
Dima is one of the ten types of plays described in the Natyasastra. It is characterized by its forceful and energetic nature, typically featuring sixteen heroic characters, including gods, demons, and supernatural beings. The plot involves intense conflict, magic, and deception, with the Raudra Rasa or the sentiment of fury being the dominant aesthetic element throughout the four acts of the performance.

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that must be meticulously integrated to facilitate dramatic action. The study detailed how the spatial division within the Natyagruha requires a precise demarcation of the stage area, the backstage, and the seating arrangements. Analysis of the Ranga's different elements revealed a highly sophisticated understanding of spatial utility, where varying elevations and distinct functional zones were utilized to demarcate different theatrical spaces. The workshop concluded that the structural integrity and theatrical efficacy of the Natyagruha are entirely dependent on the harmonious arrangement of the Ranga and its different elements. The scholarly evaluation asserts that without a rigorous study of these specific internal architectural components, modern reconstructions fail to achieve the required spatial dynamics necessary for authentic classical theatrical presentations.

Based on the above source, attempt the following five questions.

286. What functional relationship was observed through the construction of a scaled model?
(A) Between the external climate and regional dialects
(B) Between the ten types of drama and pure dance
(C) Between the emotional states and structural plays
(D) Relationship of Natyagruha and Ranga components

287. In the context of the Natyagruha, how does the passage describe the Ranga?
(A) As the designated area for audience interaction
(B) As the purely decorative outer boundary
(C) As the primary performance arena
(D) As the foundational text of dramatic action

288. What must be meticulously integrated within the Ranga to facilitate dramatic action?
(A) Only the vocal techniques of the lead actors
(B) Different spatial elements and zones
(C) Purely modern architectural configurations
(D) Spontaneous musical interjections and texts

289. What did the analysis of the Ranga's different elements reveal about spatial utility?
(A) Flat surfaces were strictly maintained across all zones
(B) Spatial utility was ignored in favor of elaborate costumes
(C) Functional zones were entirely determined by the audience
(D) Varying elevations were used to demarcate theatrical spaces

290. What happens to modern reconstructions if they lack a rigorous study of these internal architectural components?
(A) They fail to achieve necessary spatial dynamics
(B) They automatically default to more complex plots
(C) They completely abandon the use of dramatic narratives
(D) They succeed by prioritizing modern aesthetic lighting

Direction : Please read the following source carefully.

In a scholarly investigation of traditional theatrical protocols, researchers conducted a detailed analysis of the Poorvarangavidhi to understand its functional and ritualistic significance before the commencement of a main performance. The case study focused on a meticulously reconstructed play where the entire sequence of Poorvarangavidhi was executed without deviation. The academic evaluation noted that Poorvarangavidhi comprises a series of mandatory preliminary rites and stage preparations that serve both spiritual and practical purposes. The study observed that these preliminaries are designed to consecrate the performance space, tune the musical instruments, and prepare the audience's psychological state for the forthcoming dramatic narrative. Researchers emphasized that the execution of Poorvarangavidhi is not merely an optional prologue but a rigorously structured necessity within classical stagecraft. The observation concluded that skipping or abbreviating the Poorvarangavidhi disrupts the traditional structural flow and diminishes the formalized sanctity of the theatrical event. Thus, a comprehensive understanding of Poorvarangavidhi is deemed critical by scholars to grasp the holistic nature of classical performances, proving that preliminary stage rituals are as systematically important as the

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(D) To construct specific regional theater buildings

267. What do Pravrittis specifically govern to provide geographical context?
(A) Musical instruments and specific melodic structures
(B) Regional specificities of dress and language
(C) The spatial configurations of the large backstage area
(D) Abstract bodily postures that are devoid of narrative

268. What is the primary function of Aatodyas as identified in the case study?
(A) Serving as instrumental music components
(B) Managing specific regional language translations
(C) Directing the physical and staged combat sequences
(D) Categorizing the ten major types of drama

269. How were Aatodyas integrated into the performances at the theatrical festival?
(A) Spontaneously improvised to distract the audience
(B) Placed intentionally at odds with the language used
(C) Meticulously planned for regional nuances
(D) Utilized only during the preliminary ritual phases

270. What happens to classical presentations without Pravrittis and Aatodyas, according to the scholarly consensus?
(A) They become more universally understandable and popular
(B) They transition smoothly into contemporary theater styles
(C) They depend entirely on abstract pure dance forms
(D) They lack authenticity and fail to meet rigorous criteria

Direction : Please read the following source carefully.

In a detailed academic assessment of classical acting techniques, a theatre laboratory recently focused on the precise application of Samanya and Chitrabhinayas and their classification. The experimental case study was designed to observe how actors negotiate the transition between general, fundamental expressive techniques and more complex, localized representations. The researchers defined Samanya abhinaya as the foundational, harmonious blending of physical, vocal, and emotional expressions utilized to convey universally understood dramatic states. In contrast, the laboratory setting highlighted Chitrabhinayas as specialized, supplementary expressions used to depict specific occurrences, natural phenomena, or peculiar states not covered by general acting techniques. The evaluation emphasized that mastering the classification of these abhinayas is critical for nuanced character portrayal. The actors in the study who effectively compartmentalized Samanya and Chitrabhinayas were able to produce a more authentic and layered performance. The scholars concluded that the detailed classification system of Samanya and Chitrabhinayas serves as a definitive pedagogical tool. It ensures that performers possess a systematic methodology to address both the universal emotional truths and the highly specific situational demands required in classical dramatic representations.

Based on the above source, attempt the following five questions.

271. How do researchers define Samanya abhinaya in the experimental case study?
(A) A specialized expression depicting specific occurrences
(B) An isolated vocal technique avoiding emotional connection
(C) The blending of expressions for universal states
(D) A method used strictly for depicting natural phenomena

272. What is the primary use of Chitrabhinayas as highlighted in the laboratory setting?
(A) To convey universally understood foundational states
(B) To depict specific occurrences or peculiar states
(C) To replace physical expressions with vocal chants
(D) To harmonize the universal truths in every scene

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frequently
(D) By ending the performance prematurely

298. Through Kakshya vibhag, how do actors establish distinct geographical locations?
(A) Through the introduction of live animals
(B) Through their movement and positioning
(C) Through complex structural modifications of the floor
(D) Through continuous, uninterrupted vocal chanting

299. The directors effectively transformed a singular physical stage into multiple narrative environments without the use of:
(A) Stage conventions
(B) Physical sets
(C) Zonal division
(D) Theatrical narratives

300. What do stage conventions like Kakshya vibhag provide to the classical theatrical narrative?
(A) A structured, imaginative framework relying on spatial rules
(B) A definitive financial structure for theater production
(C) A rigidly inflexible and purely realistic presentation style
(D) A continuous disruption to the emotional dramatic states

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280. What does strictly following the categorization mandated by the Dasarupakas prevent?
(A) The detailed development of major character arcs
(B) The thematic resolution of the performance
(C) The structural analysis of classical dramaturgical logic
(D) The inappropriate blending of disparate dramatic forms

Direction : Please read the following source carefully.

An architectural research group recently conducted a comprehensive study on the spatial configurations of classical performance spaces, focusing strictly on the Natyagruha (Playhouse) and its construction and types. The investigation analyzed a series of historical blueprints and site ruins to understand the formalized architectural mandates of the era. According to the case study, the construction of a Natyagruha was not arbitrary but followed highly specific dimensional and acoustic guidelines designed to maximize the theatrical experience. The researchers identified several distinct types of Natyagruha, categorized primarily by their shape—such as rectangular, square, and triangular—and their physical dimensions. The study emphasized that the choice among the types of Natyagruha heavily influenced the acoustic properties and the visual proximity between the actors and the audience. Furthermore, the detailed construction methodologies highlighted the significance of precise measurements and material selection in erecting these playhouses. The academic consensus drawn from this architectural analysis confirms that an in-depth understanding of Natyagruha construction and its various types is essential for comprehending how classical spatial design actively supported and enhanced the performative aspects of traditional drama.

Based on the above source, attempt the following five questions.

281. What was the focus of the architectural research group's comprehensive study?
(A) The construction and types of Natyagruha
(B) The musical instruments used in modern theater
(C) The ten major types of classical dramatic plots
(D) The emotional states expressed by theatrical actors

282. How did the case study describe the dimensional and acoustic guidelines for constructing a Natyagruha?
(A) As highly arbitrary rules open to interpretation
(B) As highly specific formalized architectural mandates
(C) As modern methodologies imposed on historical ruins
(D) As secondary considerations compared to costume design

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283. What primary feature was used to categorize the distinct types of Natyagruha?
(A) Their geographical location and climate
(B) Their shape and physical dimensions
(C) Their internal makeup and lighting colors
(D) Their thematic narrative plots and actors

284. The choice among the types of Natyagruha heavily influenced what performative aspects?
(A) The acoustic properties and visual proximity
(B) The scriptwriting and character selection
(C) The regional languages and musical tempos
(D) The duration and frequency of rehearsals

285. What actively supported and enhanced the performative aspects of traditional drama according to the consensus?
(A) Spontaneous changes to the dramatic text
(B) Eliminating spatial boundaries between audience and actor
(C) Design from Natyagruha construction
(D) Utilizing undefined, arbitrary physical dimensions

Direction : Please read the following source carefully.

A dedicated academic workshop examining classical stagecraft recently focused on the specific internal configurations of the Natyagruha (Playhouse) and Ranga, specifically analyzing their different elements. The workshop's primary case study involved constructing a scaled model to observe the functional relationship between these internal components. The researchers emphasized that the Ranga, acting as the primary performance arena, contains different elements

involving vigorous actions.

9. (C) Magadhi
Pravrittis represent regional variations in dramatic presentation, focusing on local dress, language, and customs. The Natyasastra identifies four major regional styles: Avanti for the west, Dakshinatya for the south, Panchali for the north, and Odramagadhi for the east. Magadhi is not recognized as a separate Pravritti in this framework, as it is subsumed under the broader Odramagadhi regional classification.

10. (A) I, III, II, IV
The Poorvaranga consists of several preliminary rituals performed before the actual drama begins. Pratyahara involves the arrangement of musical instruments, followed by Avatarana where singers take their positions. Nandi is the benedictory prayer seeking divine blessings for the performance. Finally, Prarochana is the introductory section where the play and author are praised to captivate the audience's attention and interest.

11. (D) It allows stage space to represent different geographical locations through zonal movement.
Kakshya Vibhag, or zonal division, is a vital stage convention that enables a bare stage to represent multiple locations. By dividing the performance area into imaginary zones, actors can indicate shifts in geography or distance through specific movements like circumambulation. This technique eliminates the need for physical set changes while maintaining the narrative flow and helping the audience understand spatial transitions.

12. (B) Avanaddha – Drums like Mridanga
The Natyasastra classifies musical instruments into four categories. Tata refers to stringed instruments, while Ghana denotes solid percussion instruments like cymbals. Sushira encompasses wind instruments like flutes. Avanaddha specifically refers to percussion instruments covered with hide, such as the Mridanga. This classification ensures that each type of sound-producing device is properly categorized based on its material construction and method of play.

13. (C) To provide entertainment, moral instruction, and relief from sorrow.
According to the Natyasastra, Lord Brahma created Natya to serve a universal purpose across all sections of society. It is intended to offer a medium for moral instruction, worldly wisdom, and spiritual upliftment while providing entertainment. Furthermore, it serves as a source of relief and solace for individuals suffering from sorrow, fatigue, or grief, making it a socially inclusive art.

14. (D) It is highly dependent on stage props rather than the actor's internal expression.
Samanya Abhinaya, or common acting, refers to the harmonious integration of the four types of abhinaya to evoke a specific emotional state or rasa. It focuses on the synchronized use of the body, voice, and mind, relying heavily on the actor's internal psychological focus or Sattvika abhinaya. Therefore, claiming it depends mostly on physical stage props contradicts its fundamental emphasis.

15. (A) Chitrabhinaya
Chitrabhinaya is a specialized acting technique used to represent specific objects, natural phenomena, or environmental conditions through stylized gestures. When actors need to depict elements like a dense forest, wild animals, or specific seasons on a bare stage without physical sets, they utilize this method. It relies on the power of suggestion and codified hand gestures to create a vivid mental image.

16. (B) Natyadharmi
When a performance moves away from natural human behavior toward a highly stylized and symbolic mode of expression, it utilizes Natyadharmi. Using specific gestures to represent riding a chariot or engaging in combat with demons is a characteristic of this theatrical convention. It allows the production to transcend realistic limitations and employ artistic embellishments that enhance the poetic quality of the drama.

17. (B) Bhana – A multi-act play with a large cast of characters
The Dasarupaka system categorizes plays into ten distinct types. A Nataka involves royal stories, and a Prakarana features an invented

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ANSWERS

1. (B) Yajurveda
In the creation of the Natyaveda, Lord Brahma extracted specific elements from the four Vedas to form a comprehensive art. While the Rigveda contributed the text or Pathya, the Yajurveda specifically provided the aspect of Abhinaya or acting. This integration ensures that the dramatic performance remains rooted in Vedic wisdom while providing a visual medium for instruction.

2. (A) I, II, and III
The Natyasastra defines four distinct modes of communication used by actors. Angika involves the physical use of limbs, Vachika pertains to vocal delivery and speech, and Aharya covers external ornamentation like costumes. However, Sattvika relates to internal emotional states rather than props. Therefore, only the statements regarding bodily movements, speech, and costumes are technically accurate definitions.

3. (C) Natya involves dramatic representation with rasa, while Nritta is abstract dance dependent on rhythm.
Natya is a holistic dramatic performance that combines dialogue, music, and acting to convey a specific narrative and evoke emotional responses or rasas in the audience. In contrast, Nritta is defined as pure, abstract dance that focuses exclusively on aesthetic body movements and rhythmic timing. It does not attempt to tell a story or express specific emotions.

4. (C) A is true but R is false.
Natyadharmi represents the conventional and stylized mode of theatrical presentation, utilizing artistic embellishments and symbolic gestures that differ from everyday life. This makes the assertion regarding its stylized nature correct. However, the reason provided is incorrect because Lokadharmi, not Natyadharmi, is the mode that imitates natural human behavior and realistic actions without using complex theatrical conventions or stylization.

5. (C) A realistic acting mode reflecting natural human behavior.
Lokadharmi is one of the two main modes of dramatic presentation described in the Natyasastra. It refers to a naturalistic and realistic style of acting that closely mirrors the behavior, speech, and habits of ordinary people in daily life. Unlike the stylized Natyadharmi, it avoids poetic embellishments and strictly adheres to the common practices observed in the world.

6. (A) I, II, III, and IV
The Ekadash Sangraha comprises eleven fundamental topics essential for understanding and producing drama. These include Rasa, Bhava, Abhinaya, Vritti, Pravritti, Siddhi, Svara, Aatodya, Gana, and Ranga. Since Rasas, Bhavas, Abhinayas, and Vrittis are all primary components listed within this foundational framework, they belong strictly to the collection. Talamana, while related to performance, is categorized under musical measurement specifically.

7. (A) Both Statement I and Statement II are correct.
Dramatic styles or Vrittis characterize the atmosphere of a play. Kaisiki Vritti is distinguished by its grace, delicacy, and association with female characters, making it suitable for scenes of love. Simultaneously, Arabhati Vritti represents an energetic and forceful style involving martial actions, magic, and combat. Both descriptions accurately reflect the definitions provided in the Natyasastra for these specific performance modes.

8. (A) P-3, Q-4, R-1, S-2
Each dramatic style is traditionally associated with a specific Veda from which its essence was derived.
Traditional Vedic Associations:
   1. Bharati Vritti is derived from the Rigveda, focusing on speech.
   2. Sattvati Vritti originates from the Yajurveda, emphasizing mental strength.
   3. Kaisiki Vritti comes from the Samaveda, representing grace.
   4. Arabhati Vritti is linked to the Atharvaveda,

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26. (A) Zavanika (Curtain)
In the layout of the Natyagruha, the Nepathya or green room is located at the very back of the stage. It is physically separated from the Rangashirsha, which is the elevated rear part of the stage, by a curtain known as the Zavanika. This curtain allows actors to make dramatic entrances and exits while keeping the dressing area hidden from the audience's view.

27. (A) I, II, and III
Pravrittis indicate the regional styles of dramatic performance, focusing on local habits and attire. Avanti represents the western style, and Dakshinatya represents the southern style, making these statements correct. However, Panchali represents the northern regional style, not the eastern one. The eastern regional style is actually represented by the Odramagadhi Pravritti. Thus, only the first three statements provide accurate geographic and conceptual information.

28. (B) External embellishment through costumes, makeup, and stage props.
Aharya is one of the four types of abhinaya, focusing on the visual presentation of a character. it involves the use of costumes, jewelry, facial makeup, and various stage properties or props to signify a character's social status, origin, and nature. This external embellishment is essential for the audience to immediately recognize and understand the roles being portrayed by the actors on stage.

29. (A) Both A and R are true and R is the correct explanation of A.
Bharata Muni explicitly recommends the medium-sized rectangular theater for human productions because of practical performance requirements. The reason is that larger structures lead to the loss of vocal clarity and make it impossible for spectators to appreciate the subtle nuances of facial acting. Therefore, the architectural choice is directly influenced by the need to maintain the quality of both Vachika and Angika abhinaya.

30. (D) A one-act mythological battle play with many male and no female characters.
Vyayoga is a specific type of Dasarupaka characterized by its intense action and focus on martial themes. It is a single-act play based on well-known mythological events, usually involving a hero who is a warrior or sage. Notably, it features a large number of male characters involved in fierce combat and conflict, with almost no female characters included in the traditional performance structure.

31. (A) I, II, and V
The classification of musical instruments includes Tata for strings, Sushira for wind, Avanaddha for hide-covered drums, and Ghana for solid instruments like cymbals. While Veena is correctly identified as a stringed instrument, the descriptions for Avanaddha and Ghana in the other statements are swapped. Therefore, only the definitions for Tata and Sushira, along with the example of the Veena, are correct.

32. (A) Both Statement I and Statement II are correct.
The Natyasastra maintains strict rules regarding stage decorum and aesthetic presentation. Certain realistic actions such as eating, sleeping, and acts of extreme violence or death are explicitly forbidden from being shown directly on the stage. Instead, these events are meant to be communicated to the audience through narrative devices like interludes, ensuring that the performance focuses on poetic expression and aesthetic beauty.

33. (A) P-3, Q-2, R-1, S-4
Each form of drama has a prescribed number of acts according to its genre.
1. Nataka traditionally consists of five to ten acts.
2. Samavakara is a three-act play focusing on divine conflict.
3. Bhana is a single-act monologue.
4. Prakarana is a social drama with five to ten acts based on an invented plot.

34. (A) It is strictly determined by physical wooden partitions erected on stage.
Kakshya Vibhag is a convention that relies on the imagination of the audience and the movement of the actors rather than physical barriers. It does not use wooden partitions to divide the stage. Instead, it uses the technique of circumambulation to establish different locations, such as moving from the inside of a

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3 Aharya involves external elements like costumes and makeup.
4 Sattvika relates to the internal psychological state and its manifestations.

109. (C) Harmonium
The traditional musical ensemble for the Poorvaranga includes ancient instruments mentioned in the Natyasastra, such as the Mridanga, the Vina, and the Vamsa or flute. The harmonium is a relatively modern keyboard instrument that was not present during the classical period and is therefore an exception to the list of traditional instruments used in ancient Indian theater rituals.

110. (B) II, III, I
The Natyasastra classifies theater buildings into three size categories. Avara represents the smallest size, Madhya is the medium size, and Jyeshtha is the largest size. This classification system allows for different types of performances, with the medium or Madhya size being the most recommended for human dramatic productions due to its superior acoustic and visual qualities.

111. (A) The scene appears natural, realistic, and relatable to ordinary life.
Lokadharmi is the naturalistic mode of performance. When a director chooses this style, the acting mirrors the behavior of ordinary people in daily life without using stylized gestures or poetic language. This makes the performance more realistic and relatable, as it avoids the theatrical conventions and artistic embellishments that define the more formal and symbolic Natyadharmi style.

112. (B) Prahasana – Satire/Comedy
Prahasana is correctly identified as a type of farcical comedy or satire. A Nataka must have a well-known historical or mythological plot, while a Prakarana is the form with an original fictional plot. Dima is an energetic play involving Raudra Rasa, not tender romance. Thus, only the pair identifying Prahasana with satire and comedy is factually accurate.

113. (B) To pacify directional deities and ward off spirits from disrupting performances.
Before the construction of a Natyagruha, the Natyasastra mandates several elaborate rituals, including the Bhumipuja or foundation ritual. These ceremonies are performed to seek the protection of various deities and to ward off evil spirits and demons that might cause obstacles or disrupt future theatrical performances. This ensures that the theater remains an auspicious space for dramatic art.

114. (C) It is performed by the audience at the end of the play.
The Nandi is a fundamental part of the Poorvaranga rituals performed by the theatrical troupe before the start of a play. It involves reciting verses of benediction to seek blessings from the deities for a successful performance. Therefore, the statement claiming that the audience performs the Nandi at the end of the play is completely incorrect and contrary to tradition.

115. (C) Vikrishta Madhya
According to the structural guidelines in the Natyasastra, a rectangular playhouse that measures sixty-four Hastas in length and thirty-two Hastas in width is classified as a Vikrishta Madhya Natyagruha. This medium-sized theater is considered the ideal venue for performing human dramas because its dimensions allow for the best possible balance of clear sound and visual visibility.

116. (D) Sattvika Abhinaya
When an actor depicts physical sensations like extreme cold through involuntary-looking reactions such as shivering and teeth chattering, they are utilizing Sattvika Abhinaya. This form of acting requires the performer to internally experience the character's state, leading to a physical manifestation of that feeling. It is considered a mark of a highly skilled actor in traditional Indian dramaturgy.

117. (C) Dharmi – The musical tempo.
In the Ekadash Sangraha, Dharmi refers to the modes of theatrical representation—either the naturalistic Lokadharmi or the stylized Natyadharmi. It does not relate to musical tempo. Musical rhythm and tempo are governed by Talamana. The other pairs, identifying Bhava with the actor's state, Rasa with aesthetic flavor, and Vritti with dramatic style, are correct definitions.

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44. (B) Kakshya Vibhag
To show a change in location on a stage without using physical sets, the director employs the convention of Kakshya Vibhag. This technique allows different parts of the stage to represent different geographic areas. By moving across these imaginary zones, an actor can signify to the audience that the character has traveled from one place, such as a palace, to another, like a forest.

45. (A) Both Statement I and Statement II are correct.
Siddhi refers to the overall success of a dramatic production and is a key element of the Ekadash Sangraha. It is classified into two types: Manushi, which pertains to the human audience's audible reactions like laughter and applause, and Daiviki, which relates to the divine or supernatural approval of the work, often characterized by a profound, silent, and absorbed response.

46. (D) A three-act play focusing on gods, demons, deception, and conflict.
Samavakara is a major form of Dasarupaka that traditionally consists of three acts. The plot is based on mythological themes and features a large number of characters, primarily gods and demons. It is characterized by scenes of intense conflict, magical deception, and various exciting events, with the narrative structured to depict the heroic struggles and interactions between celestial and demonic beings.

47. (A) It governs proper articulation, intonation, meter, and dialogue.
Vachika Abhinaya is the mode of acting that focuses on vocal expression. It encompasses everything related to the use of language on stage, including the correct pronunciation of words, the use of appropriate poetic meters, various regional dialects, and the modulation of voice or intonation to convey different emotions. It is considered the foundation of the drama, as it carries the script's meaning.

48. (B) It elevates scenes with dynamic action, conflict, and vigorous movement.
Arabhati Vritti is a forceful and energetic dramatic style. Its implementation on stage brings about a dynamic atmosphere characterized by vigorous physical movements, scenes of combat, and the use of magical illusions. It is primarily associated with the Raudra and Bibhatsa rasas, making it the preferred style for depicting battles, angry confrontations, and other intense, high-energy dramatic sequences.

49. (C) Asuriki
The Natyasastra recognizes two distinct types of success or Siddhi in a performance. Manushi Siddhi represents the favorable reactions and appreciation from the human audience members. Daiviki Siddhi refers to the divine or total success of the performance, marked by profound silence and emotional immersion. Asuriki is not a recognized category of success, as the framework only focuses on human and divine aspects.

50. (A) Samanya integrates acting elements for emotion, while Chitrabhinaya uses symbolic gestures for specific phenomena.
Samanya Abhinaya is the integrated application of different acting modes to holistically express a character's internal feelings and evoke rasa. In contrast, Chitrabhinaya is a more specialized and external technique that uses codified and symbolic gestures to represent specific physical objects or natural events, such as the seasons or time of day, which cannot be realistically shown on the stage.

51. (B) 64 x 32 hastas
The Natyasastra provides specific dimensions for various theater buildings. The medium-sized or Madhya Vikrishta Natyagruha is defined as being sixty-four Hastas in length and thirty-two Hastas in width. This specific size is highly recommended for human performances because it offers the perfect balance between acoustic clarity for the actors' voices and optimal visibility for the audience to see the actors' movements.

52. (C) IV only.
The structural layout of the Natyagruha includes several distinct areas. The Rangapitha and Rangashirsha are components of the stage where the actors perform. The Nepathya is the backstage dressing area hidden from the audience. The Prekshagriha is the specific term used for the auditorium or the hall where the audience is seated to view the dramatic performance.

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53. (C) A single act should not depict events spanning more than one day.
Sanskrit drama follows specific conventions regarding the representation of time within an act. According to these rules, the events depicted in a single act should not exceed the duration of one day. Any significant leaps in time or long journeys that take several days or years must be indicated through narrative interludes between the acts, rather than being shown within an act.

54. (C) A is true but R is false.
The Poorvaranga is indeed an elaborate sequence of rituals and musical preludes that occur before the actual play begins. Its primary purpose, however, is not to accommodate latecomers. Instead, it is performed to sanctify the stage, propitiate the deities, and create an auspicious and focused atmosphere for both the performers and the audience, ensuring the overall success of the performance.

55. (D) A four-act play about pursuing a divine female, involving conflict but no fatal combat.
Ihamriga is one of the ten types of plays in the Dasarupaka system. It consists of four acts and its plot typically involves a hero who is pursuing a divine or noble female character. The narrative includes elements of conflict, rivalry, and intense emotion, but it specifically avoids the depiction of fatal combat or the actual death of the hero.

56. (A) I, II, and III
Dharmis refer to the fundamental modes of theatrical representation. Lokadharmi is the naturalistic style, while Natyadharmi is the highly stylized and conventional mode. Both modes rely on various forms of abhinaya, including Angika. A high-quality performance often balances both styles to achieve the desired aesthetic effect, rather than strictly using only one mode. Thus, statements IV and V are incorrect.

57. (C) Statement I is correct but Statement II is incorrect.
The Nandi is a benedictory prayer that must contain auspicious words and invoke blessings for the gods, Brahmins, and the king to ensure a successful performance. However, it is not recited after the play ends. The Nandi is part of the Poorvaranga, which is the preliminary ritual performed before the play begins. The final prayer at the end is called the Bharatavakya.

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58. (A) P-3, Q-4, R-1, S-2
Regional styles are often associated with particular dramatic styles in traditional Indian performance according to the Natyasastra.
1. Odramagadhi (East) utilizes Bharati and Arabhati Vrittis.
2. Panchali (North) is associated with Sattvati and Kaisiki Vrittis.
3. Dakshinatya (South) predominantly uses the Kaisiki Vritti.
4. Avanti (West) employs the Sattvati and Arabhati Vrittis.

59. (D) It features elaborate battle scenes with multiple actors.
A Bhana is specifically defined as a monologue performed by a single actor. It involves a character called a Vita who describes various experiences and carries on conversations with imaginary people through the convention of Akashabhashita. Because it is a solo performance, it cannot feature elaborate battle scenes involving multiple actors, which are characteristic of other forms like Dima or Samavakara.

60. (A) I, II, III, IV
In the linear layout of a traditional playhouse, the Prekshagriha or audience seating area is located at the front. Directly facing the audience is the Rangapitha, the main acting area. Behind the Rangapitha is the elevated Rangashirsha, which houses the musicians and serves for entrances. Finally, at the very back of the building is the Nepathya or the backstage dressing room.

61. (C) Sattvika Abhinaya
Sattvika Abhinaya involves the internal emotional state of the actor and its outward manifestation. When an actor cannot physically change their skin color but uses internal focus, breathing techniques, and facial acting to realistically convey a state like embarrassment or fear, they are employing this mode. It represents the psychological depth and mental concentration required to project genuine internal feelings to the audience.

62. (D) Rasa – The fundamental aesthetic experience.
Rasa is the central concept in the Natyasastra and is one of the eleven fundamental topics of the Ekadash Sangraha. It refers to the aesthetic flavor or sentiment experienced by the audience as a result of the performance. Bhava refers to emotional states, Vritti to dramatic styles, and Siddhi to the success of the play, making the other pairs conceptually incorrect.

63. (A) To ensure structural stability without obstructing the view or acoustics.
Bharata Muni provides precise guidelines for placing wooden pillars within the theater building. The primary architectural concern is to ensure that the heavy roof is properly supported for stability while carefully arranging the pillars so that they do not block the audience's view of the stage or interfere with the acoustic quality of the actors' voices and musical instruments.

64. (B) The protagonist is always a noble, high-born king.
Prahasana is a type of farcical comedy intended to evoke Hasya Rasa or laughter. Its characters are usually drawn from various social groups, such as courtiers, ascetics, or rogues, rather than noble kings. The play often uses satire and irony to mock their behavior. Noble kings are the typical protagonists of Natakas, whereas Prahasanas thrive on depicting the humorous flaws of common characters.

65. (B) Chitrabhinaya
Chitrabhinaya is a technique of representation where the actor uses stylized gestures and body movements to depict various objects, creatures, or phenomena that are not physically present. If a script requires a character to represent a lion without changing into a costume, the actor must use the specific postures and hand gestures codified in the Natyasastra for that animal to convey the image.

66. (A) Kakshya Vibhag
Kakshya Vibhag is the convention of dividing the stage into imaginary zones to represent different physical locations. In traditional theater, an actor walking in a complete circle on the stage is a codified way of indicating that the character has undertaken a journey over a long distance. This allows the performance to progress through multiple settings without requiring physical scene changes or sets.

67. (C) Veena – Ghana
The Veena is a stringed instrument and therefore belongs to the Tata category of Aatodya. Ghana instruments are solid percussion instruments like cymbals or bells that are struck to produce sound. The other pairs are correct: the Mridanga is an Avanaddha instrument (covered with hide), the flute is a Sushira instrument (wind), and cymbals are Ghana instruments (solid percussion).

68. (D) Lord Indra and other gods.
According to the Natyasastra, the gods, led by Lord Indra, approached Lord Brahma with a request to create a new form of entertainment and instruction. They desired a "fifth Veda" that would be accessible to all sections of society, including those who were traditionally excluded from reading the first four Vedas, leading to the divine creation of the Natyaveda.

69. (C) Bharati Vritti
Bharati Vritti is the dramatic style that focuses primarily on vocal expression and the use of the Sanskrit language. It is dominated by speech, dialogue, and recitation rather than physical action or dancing. This makes it the most appropriate style for scenes involving intellectual debates, philosophical discussions, or lengthy verbal exchanges between scholarly characters like Brahmins or sages in a play.

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70. (C) Statement I is correct but Statement II is incorrect.
Nritta is defined as pure, abstract dance that utilizes body movements to create aesthetic beauty through form and rhythm. It does not have any narrative intent or communicative purpose. In contrast, Natya or Nritya are the forms used to communicate a specific narrative, plot, or character dialogue. Therefore, only the first statement correctly describes the nature of Nritta.

71. (D) A one-act play focusing on Sringara with witty, romantic dialogue.
Vithi is one of the ten forms of Dasarupaka. It is a single-act play that is characterized by its witty, sharp, and romantic dialogue. The plot usually revolves around the Sringara Rasa (love) and

house to the outside, or distinguishing between near and distant places.

35. (B) II, I, III
The Natyasastra categorizes the suitability of theater shapes based on the nature of the performers and audience. The rectangular shape or Vikrishta is considered the most superior and is recommended for the gods. The square shape or Chaturasra is associated with kings and royal performances. Finally, the triangular shape or Tryasra is designated for the common people, completing the structural hierarchy.

36. (D) It evokes feelings of valor, spirit, and joy with minimal movement.
Sattvati Vritti is a style of dramatic presentation that emphasizes the internal mental strength and virtue of the characters. It is associated with the Vira, Adbhuta, and Raudra rasas. The performance focuses on expressing grandeur, heroism, and joy through powerful dialogue and mental fortitude rather than complex physical dances or vigorous bodily movements, creating a sense of noble spirit.

37. (C) Mattavarani – The four-pillared verandas on either stage side.
The Mattavarani refers to the two lateral structures located on the sides of the stage, each supported by four pillars. They serve as secondary performance areas and are used by musicians. In contrast, the Rangapitha is the main acting stage, the Nepathya is the backstage dressing area, and the Prekshagriha is the seating hall for the audience, not a musician's platform.

38. (B) To praise the author and play, and captivate the audience's attention.
Prarochana is a specific segment of the Poorvaranga rituals. Its primary function is to introduce the upcoming drama to the audience in an appealing manner. By praising the skills of the playwright and the quality of the play, the performers aim to create a sense of anticipation and successfully capture the interest and favorable attention of the gathered spectators before the plot begins.

39. (D) It is the exact equivalent of mime acting.
Nritta is characterized by pure, abstract body movements that follow rhythm and tempo without conveying a specific story or emotional meaning. While it is visually beautiful and lacks narrative gestures, it is not the same as mime acting. Mime acting involves using gestures to convey meaning and character actions, which is more aligned with the concept of Natya or Nritya.

40. (A) Prakarana
A Prakarana is a type of drama defined by its original and invented plot rather than being drawn from mythology. Its protagonist is typically a commoner, such as a merchant, minister, or Brahmin, and the story often centers on social issues or complicated romantic affairs involving characters like courtesans. This makes it the ideal form for a script about a merchant's fictional love life.

41. (C) Angika Abhinaya
Angika Abhinaya is the use of the physical body, including the head, hands, and limbs, to express meaning. When an actor uses intricate hand gestures or Mudras to represent objects that are not physically present, such as plucking flowers from an invisible tree, they are employing this mode of acting. It relies on stylized movements to communicate narrative details and actions to the audience.

42. (A) Sattvati – Dance-drama focused on elaborate costumes.
Sattvati Vritti is a style that focuses on mental fortitude, heroism, and internal emotional states rather than elaborate costumes or dance-drama. Costumes and makeup are part of Aharya abhinaya, while graceful dance-drama is associated with Kaisiki Vritti. The other pairs, such as Bharati focusing on speech and Arabhati focusing on furious action, are correctly identified styles in the Natyasastra.

43. (D) Talamana
Talamana is one of the eleven fundamental topics or Ekadash Sangraha mentioned in the Natyasastra. It specifically governs the aspects of musical time-measures and rhythmic cycles within a performance. Proper knowledge of Talamana is essential for ensuring the synchronization between the dancers' footwork, the vocalists' songs, and the instrumental accompaniment, maintaining the structural integrity of the production.

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Bharata Muni identified four major Pravrittis to help playwrights and directors accurately represent characters from different geographical regions on the stage, ensuring cultural authenticity.

81. (B) III and IV
The Dasarupaka classification specifies the number of acts for each form. Nataka and Prakarana are multi-act plays ranging from five to ten acts. Dima typically has four acts. In contrast, Bhana and Prahasana are specifically defined as single-act plays. Vithi and Utsrishtikanka are also single-act forms, making Bhana and Prahasana the correct choices from the provided list.

82. (C) Statement I is correct but Statement II is incorrect.
The Sutradhara is the chief manager and director of the theatrical troupe, responsible for overseeing the entire production. Contrary to the second statement, the Sutradhara plays a vital role in the Poorvaranga, as he is the one who initiates the preliminary rituals and recites the Nandi. He also introduces the play and the author to the audience.

83. (A) P-2, Q-3, R-4, S-1
Stage conventions help in managing character interactions and secrets within a dramatic performance.
1 Akashabhashita is speaking to an imaginary person off-stage.
2 Janantikam is a secret aside shared between two specific characters.
3 Apavaritakam is a confident remark where a character hides a secret from others.
4 Swagata refers to a soliloquy or speaking one's thoughts to oneself.

84. (D) Mukharaga (facial color change via makeup)
Angika Abhinaya refers to the use of the physical body to communicate meaning, including hand gestures, gait, and eye movements. Mukharaga, while involving the face, refers to the change of facial color or the application of makeup, which is classified under Aharya Abhinaya (external ornamentation) rather than the physical movement of limbs or features.

85. (C) Chaturasra Madhya
While the rectangular Vikrishta Madhya is standard for public drama, the square-shaped Chaturasra Madhya is often recommended for more intimate settings, such as performances within a royal court or for a select group of viewers. This shape provides a balanced view and is considered prestigious, making it suitable for high-ranking individuals who require a focused theatrical experience.

86. (A) Individual elements alone cannot evoke a holistic Rasa.
The primary reason for using Samanya Abhinaya is that isolated acting elements, such as voice alone or body movement alone, are often insufficient to fully convey a character's complex emotional state. By integrating the physical, vocal, and internal psychological components of acting, the performer can create a holistic expression that effectively evokes the intended rasa in the audience.

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87. (D) Vyayoga – Focuses on fierce combat and masculine energy.
Vyayoga is correctly identified as a type of play that emphasizes fierce combat, mythological battles, and vigorous masculine energy. It is a single-act play. Prakarana involves a non-royal hero and an invented plot, Samavakara deals with divine conflict in three acts, and Vithi is a single-act play with romantic dialogue. Therefore, only the description for Vyayoga is accurate.

88. (A) The expression of inner emotional states born out of deep psychological focus.
Sattvika Abhinaya is defined as the representation of internal emotional states that arise from the actor's intense mental concentration and psychological involvement in the character's situation. It is manifested through involuntary physical reactions such as trembling, tears, or sweating. This form of acting is considered the most challenging because it requires genuine internal feeling rather than just external mimicry.

89. (C) It requires actors to perform realistic actions exactly as in life.
Natyadharmi is characterized by its use of theatrical conventions and stylization, which purposefully deviate from everyday reality. It involves poetic speech, symbolic gestures, and

imaginative use of space. The requirement to perform realistic actions exactly as they occur in daily life is the defining characteristic of Lokadharmi, not Natyadharmi. Therefore, the statement is a contradiction of the term.

90. (A) To distinguish zones and represent the seating hierarchy of Varnas.
In the architecture of the Natyagruha, Bharata Muni specifies that the pillars should be painted in four different colors—white, red, yellow, and blue. These colors are not merely decorative; they serve to mark the different sections of the seating area reserved for the different social groups or Varnas, establishing a structural hierarchy and aiding in organized seating.

91. (D) Swagata
Swagata, often translated as a soliloquy, is a stage convention where a character speaks their thoughts or plans aloud to themselves or the audience. According to this convention, even though the actor is speaking on stage, the other characters present are understood to be unable to hear him. This allows the playwright to reveal the internal motivations of a character.

92. (B) Physical walls – Used to permanently divide the zones.
Kakshya Vibhag is an imaginary and conceptual division of the stage space. It does not use physical wooden or stone walls to separate the different zones. Instead, the shifts between locations like the inner house or the outer street are established through the actors' movements, specifically circumambulation. This flexibility allows a single stage to represent a vast variety of settings.

93. (C) Audiovisual representation of the emotional states of the three worlds.
Natya is fundamentally defined as an art form that offers an audiovisual representation of the emotional states, actions, and behaviors of characters from all three worlds. It combines acting, music, and dance to create a holistic experience that provides moral instruction and entertainment, distinguishing it from art forms that are purely auditory or visual in nature.

94. (D) Arabhati
Arabhati Vritti is the forceful and energetic style of performance that is specifically used for depicting intense physical combat, magic, and supernatural events. It involves vigorous body movements, scenes of conflict, and the representation of terrifying or wonderful deeds. This makes it indispensable for any theatrical production that aims to showcase a fierce battle involving demons and magical elements.

95. (A) Both Statement I and Statement II are correct.
Aharya Abhinaya includes various external elements. Pustaka refers to models and props, Alankara to ornaments, and Angarachana to makeup. A unique category within Aharya is Sanjiva, which refers to the use of living creatures, such as animals, on the stage. Both statements accurately reflect the comprehensive classification of external stage presentation provided in the Natyasastra to enhance narrative.

96. (B) The architectural building designed for theatrical performance and viewing.
The term Natyagruha refers to the physical theater building or playhouse specifically designed and constructed according to the principles laid out in the Natyasastra. It includes the stage area, the backstage dressing rooms, and the tiered seating for the audience. The architecture of the Natyagruha is carefully planned to optimize both the acoustic and visual aspects of a performance.

97. (B) Its stage is located exactly in the center of a circular arena.
The Tryasra is the triangular shape of the playhouse mentioned by Bharata Muni. In this specific design, the stage area is positioned such that it allows for a unique viewing experience. While it is less common than the rectangular Vikrishta shape, it is a recognized architectural form. The description of its central stage within the triangular area defines its characteristic.

98. (A) To arrange musical instruments and seat the stage musicians.
Pratyahara is the very first step of the musical prelude in the Poorvaranga. Its specific function is the physical preparation of the musical ensemble. This involves bringing the various instruments onto the stage and arranging them in their proper positions, as well as seating the musicians correctly. This ensures that the orchestra is ready before the vocal rituals begin.

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99. (C) Shruti (Vedic chanting)
The Ekadash Sangraha consists of eleven specific topics: Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Svara, Aatodya, Gana, and Ranga. While these elements are derived from Vedic knowledge, "Shruti" or formal Vedic chanting itself is not listed as one of these eleven fundamental components of dramatic art. Kakshya Vibhag is a convention, not a main topic.

100. (D) He initiates the play, leads the Poorvaranga, and introduces the plot.
The Sutradhara is the most important figure in the theatrical troupe, serving as the director and stage manager. He is responsible for conducting the Poorvaranga rituals, including the recitation of the Nandi. Additionally, he appears in the prologue to introduce the name of the play, the identity of the playwright, and the background of the story to the audience.

101. (C) Samaveda
During the creation of the Natyaveda, Lord Brahma drew specific elements from each of the four existing Vedas. The Samaveda, which is inherently musical and consists of chants, served as the primary source for the element of Geeta or song. This ensured that music became an integral part of the dramatic arts, providing a rhythmic and melodic foundation.

102. (B) I, II, and III
In the design of the Natyagruha, the performance area is elevated to ensure visibility. The Rangapitha, the Rangashirsha, and the Mattavarani are all constructed at a level higher than the Prekshagriha where the audience sits. The Nepathyagriha is the backstage room and is typically built at the same level as the stage, hidden behind the curtain.

103. (D) Physical expression of ideas through gestures, postures, and body movements.
Angika Abhinaya is the mode of acting that utilizes the physical body to communicate thoughts and emotions. It involves the precise movement of the major limbs, known as Angas, and minor parts, known as Upangas. Through codified gestures and rhythmic postures, the actor conveys the narrative and character actions to the audience in a visual manner.

104. (A) Both A and R are true and R is the correct explanation of A.
Bharati Vritti is a dramatic style characterized by its heavy reliance on vocal delivery and recitation. It is derived from the Rigveda, which focuses on the power of words. Because it emphasizes Sanskrit speech and formal dialogue, it is traditionally associated with male characters, such as Brahmins and kings, rather than physical action or delicate dances.

105. (C) The physical stage area where the performance occurs.
In the context of the Natyasastra, the term Ranga specifically refers to the physical stage or the performance space within the theater building. It is the area where the actors portray their roles and the musicians play their instruments. The construction and dimensions of the Ranga are carefully regulated to ensure that the performance is seen and heard clearly.

106. (A) I, II, III, and IV
Chitrabhinaya involves the representation of things that cannot be physically present on stage through stylized movements. This includes depicting times of day, the change of seasons, the presence of animals, or actions like riding a horse. However, depicting actual physical combat with real weapons is not Chitrabhinaya; theatrical combat is stylized and weapons are usually artificial props.

107. (A) Both Statement I and Statement II are correct.
The Natyasastra provides precise architectural measurements for building a theater. It uses traditional Indian units of length, specifically the 'Hasta' (the length of a forearm) and the 'Danda' (a larger unit consisting of four Hastas). These standards were used to define the length, width, and height of every part of the Natyagruha, ensuring structural consistency and proper acoustic proportions.

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108. (A) P-3, Q-4, R-1, S-2
Each of the four abhinayas has a specific focus according to the traditional rules of Indian classical acting.
1 Angika focuses on physical body movements and gestures.
2 Vachika focuses on speech, dialogue, and vocal intonation.

involves one or two characters engaging in clever verbal exchanges. It is much smaller in scale than epic dramas and focuses on the brilliance of the spoken word.

72. (A) A one-act play emphasizing Karuna Rasa, depicting battle aftermath.
The form known as Anka or Utsrishtikanka is a single-act play that specifically focuses on the Karuna Rasa or the sentiment of pathos. It typically depicts the aftermath of a battle or a tragic event, featuring the lamentations of women and the sorrowful state of the survivors. It is meant to evoke deep sympathy and compassion in the audience through narrative.

73. (C) To structure spatial and temporal journeys without physical sets.
The division of the stage into imaginary zones or Kakshyas is a fundamental theatrical convention. It allows the director to structure the character's movements to represent shifts in both space and time without needing physical wooden walls or set changes. This imaginative use of space helps the audience follow the character's journey across different geographic locations within the stage area.

74. (A) Using ordinary, unstylized weeping to portray grief realistically.
Natyadharmi refers to the stylized and conventional mode of theatrical performance. Elements like speaking a thought aloud, representing a journey through walking in circles, or using poetic meters for dialogue are all part of these conventions. Using ordinary, unstylized weeping is an example of Lokadharmi, which focuses on realistic and natural human behavior rather than artistic and symbolic theatrical techniques.

75. (D) The 11 topics forming the foundational framework of dramatic art.
The Ekadash Sangraha is the "Collection of Eleven" topics that Bharata Muni outlines as the essential components of drama. These include Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Svara, Aatodya, Gana, and Ranga. Collectively, these eleven elements provide a comprehensive blueprint for the study, creation, and performance of the theatrical arts, covering everything from aesthetics to architecture.

76. (B) Rangapitha is the front stage, while Rangashirsha is the elevated rear area for musicians and entrances.
The performance area of the Natyagruha is divided into two main sections. The Rangapitha is the primary front stage where the actors perform the main action of the play. The Rangashirsha is the rear part of the stage, which is built at a slightly higher level. It traditionally houses the musicians and serves as the area through which actors enter.

77. (A) I and II
Abhinaya is categorized into four types. Angika uses the physical body and limbs, while Vachika involves the use of voice, speech, and song. These two descriptions are correct. However, Aharya focuses on external items like costumes and makeup, and Sattvika involves involuntary internal emotional responses. The statements in the question have swapped the definitions for Aharya and Sattvika.

78. (D) Four-pillared structures flanking the stage, used for musicians and secondary action.
The Mattavarani refers to the two specialized structures located on either side of the stage. Each of these structures is supported by four pillars and is traditionally used as an area for the musicians or for secondary dramatic actions. They are integral to the stage design described in the Natyasastra, helping to balance the visual space and accommodate the ensemble.

79. (A) Both A and R are true and R is the correct explanation of A.
Bharata Muni recommends that the interior of the playhouse should be designed like a mountain cave. This architectural choice is specifically intended to enhance the acoustic quality of the venue. The cave-like structure helps to ensure that the actors' voices are clearly audible even in a whisper, prevents external wind from distorting the sound, and minimizes unwanted echoes.

80. (B) The regional preferences in dress, language, and style used in theatre.
Pravritti refers to the regional variations in dramatic style mentioned in the Natyasastra. It encompasses the local preferences regarding costumes, language, dialects, and social customs that differ across various parts of the country.

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118. (B) Chapter 2
The second chapter of the Natyasastra, titled 'Mandapa Vidhana', is dedicated entirely to the architectural design and construction of the playhouse. It provides meticulous details on measurements, shapes, the placement of pillars, and the internal structure of the stage and seating area. This chapter serves as the primary technical guide for building a theater that meets all artistic requirements.

119. (D) Kakshya Vibhag
To change the setting from a royal court to a common street without using physical sets, a director employs Kakshya Vibhag. This stage convention divides the stage into imaginary zones. By having characters move from one specific zone to another, the director signals to the audience that the location has changed, relying on the power of suggestion and the actors' movements.

120. (A) Both Statement I and Statement II are correct.
The Rangashirsha is the rear elevated part of the stage. The Natyasastra specifies that it must be constructed to be perfectly smooth, resembling the surface of a mirror. Additionally, the structure underneath involves specific wooden arrangements, including six pieces of wood, which are intended to provide the necessary acoustic resonance and structural support for the dramatic performance.

121. (C) Preliminary rituals and musical preludes performed before the commencement of a play.
Poorvaranga is a comprehensive set of rituals and performances that take place on stage before the actual dramatic plot begins. It includes the arrangement of instruments, musical preludes, dances, and the benedictory Nandi prayer. These activities serve to purify the stage, honor the deities, and prepare the audience's mind, creating an auspicious environment for the upcoming drama.

122. (A) It expresses grandeur, heroism, and intensity with minimal physical action.
Sattvati Vritti is a style of presentation characterized by mental strength and virtuous conduct. It is used to convey noble sentiments such as heroism, spirit, and grandeur. Unlike styles that rely on vigorous dance or physical combat, Sattvati focuses on powerful dialogue and the internal emotional state of the character, requiring a high degree of mental focus from the actor.

123. (D) The use of artificial, highly stylized, poetic, and symbolic expression.
A performance is categorized as Natyadharmi when it employs theatrical conventions that are not found in daily life. This includes using poetic language, stylized walking, and symbolic gestures to represent actions like riding a chariot or picking flowers. By moving away from realistic imitation and toward artistic stylization, the drama achieves a heightened aesthetic quality that is the essence of Natyadharmi.

124. (B) It must end in the tragic death of the hero.
Classical Sanskrit drama, specifically the Nataka form, has strict rules. It must feature a noble or divine hero and be based on a well-known epic story with at least five acts. A significant rule is that the play must not end in the tragic death of the hero. Instead, it should move toward a positive or harmonious conclusion.

125. (C) Synchronized application of Angika, Vachika, and Sattvika to express emotion.
Samanya Abhinaya refers to the integrated and harmonious use of all the different modes of acting—physical, vocal, and internal psychological—to portray a single emotion. Rather than using these elements in isolation, the actor unifies them to create a more effective and holistic representation of the character's feelings, which is essential for successfully evoking rasa in the audience.

126. (D) All of the above (as part of the Rasasutra)
According to the famous Rasasutra of Bharata Muni, Rasa is produced from the combination of several factors. These include Vibhava, Anubhava, and Vyabhicharibhava. While Sthayibhava is the permanent emotional state that is transformed into Rasa, the sutra emphasizes the interaction of these various Bhavas to create the aesthetic experience. All the listed components are part of this process.

127. (D) I, II, III, and IV
The creation of the Natyaveda involved extracting elements from the four Vedas.

Rigveda contributed the text, Samaveda provided the music, Yajurveda offered the acting, and Atharvaveda gave the emotional sentiment. All four statements correctly identify these fundamental Vedic contributions, showing how drama is seen as a synthesis of the most profound knowledge from the sacred scriptures of Indian tradition.

128. (B) It is characterized by graceful movements and costumes, mostly used by women.
Kaisiki Vritti is the most delicate and graceful of the four dramatic styles. It is associated with the Sringara and Hasya rasas and features charming dances, beautiful costumes, and gentle dialogue. This style is often used for scenes involving female characters and romantic themes, providing a contrast to the more vigorous or speech-heavy styles used in other parts of drama.

129. (A) Both A and R are true and R is the correct explanation of A.
In classical theater, direct depictions of violence or death are avoided to maintain aesthetic decorum and avoid shocking the audience. The reason is that the Natyasastra prioritizes Natyadharmi, where such events are described through narration or interludes rather than being shown realistically. This approach ensures that the focus remains on the poetic and emotional quality of the performance.

130. (A) The classification of musical instruments used to accompany a performance.
Aatodya is the term used in the Natyasastra to describe the ensemble of musical instruments. It covers the four categories of sound-producing devices: strings, drums, solid percussion, and wind instruments. Proper instrumental accompaniment is considered essential for supporting the vocal music and the movements of the actors, helping to set the mood and rhythm of the dramatic play.

131. (A) I, II, and III
To ensure that the actors' voices are heard clearly, Bharata Muni recommends that the playhouse be built like a mountain cave, which naturally amplifies sound. Small windows are preferred to prevent external noise and wind from interfering with the performance. However, the seating area should be tiered or sloped rather than flat, to ensure that everyone has a clear sightline.

132. (A) Both Statement I and Statement II are correct.
Pravrittis represent regional styles of performance, determining the language, dress, and habits suitable for characters from different areas. The Dakshinatya Pravritti, representing the southern region, is specifically noted for its use of the Kaisiki Vritti, which is characterized by graceful dances and delicate expressions. Both statements are accurate reflections of the geographical classifications and stylistic associations established in the Natyasastra.

133. (A) P-2, Q-3, R-1
The three shapes of the playhouse have specific names according to the architectural rules of the Natyasastra.
1. Vikrishta refers to a rectangular-shaped playhouse.
2. Chaturasra refers to a square-shaped playhouse.
3. Tryasra refers to a triangular-shaped playhouse.

These shapes, combined with different sizes, provide the framework for all theatrical architecture described by Bharata.

134. (B) Modulating voice pitch to express anger.
Aharya Abhinaya deals with external visual elements like facial painting, the use of crowns, jewelry, and artificial stage props. Modulating the voice to express emotions such as anger is a part of Vachika Abhinaya, which focuses on vocal delivery. Therefore, voice modulation is an exception to the category of external visual ornamentation and belongs to the vocal category.

135. (I, II, III)
From the perspective of someone moving from the very back of the theater toward the audience, the first area is the Nepathya or backstage dressing room. Moving forward, one reaches the Rangashirsha, the elevated rear stage area. Finally, the person would arrive at the Rangapitha, the main front acting stage that directly faces the audience seated in the auditorium.

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136. (A) Ordinary people lacked Vedic access, necessitating a fifth Veda for universal moral and aesthetic upliftment.
The Natyasastra states that the Natyaveda was created because the existing four Vedas were not accessible to all people. Lord Brahma created this fifth Veda to provide a medium that was both entertaining and instructive for everyone, regardless of social standing. It combines the essence of the other Vedas into a visual form to offer moral guidance.

137. (C) Nritya – Dance with an emotional or narrative component.
Nritya is a form of dance that combines rhythmic body movements with the expression of specific emotional states or narrative themes through gestures. In contrast, Nritta is pure abstract dance without narrative, and Natya is full dramatic theater with dialogue. Tandava is typically a vigorous, masculine dance rather than a gentle one. Therefore, the description for Nritya is correct.

138. (A) A one-act play with a single actor conversing with imaginary characters.
A Bhana is a unique type of Dasarupaka consisting of a single act and performed by a lone actor. The actor describes various events and holds one-sided conversations with imaginary characters who are supposed to be off-stage, using the theatrical convention of "speaking in the air." It is often witty and centered on the Sringara or Hasya rasas.

139. (D) It relies entirely on actual physical props rather than mime.
Chitrabhinaya is specifically a technique of representation through suggestion and mime rather than physical reality. It uses stylized hand gestures and movements to depict things like mountains, birds, or the passage of time. If it relied entirely on actual physical props, it would fall under the category of Aharya abhinaya. Therefore, the claim that it uses props is incorrect.

140. (B) Kakshya Vibhag
In traditional Indian theater, scene transitions often occur without closing a curtain. The director utilizes Kakshya Vibhag, the convention of zonal division, to achieve this. By moving from one imaginary zone on the stage to another, characters signify to the audience that they have moved from one location to another, allowing for a continuous and fluid narrative flow between settings.

141. (C) Pravritti
Pravritti refers to the regional styles and preferences in theater, including local customs, attire, and dialects. When a character is presented with a specific regional headdress, like the Avanti style, and speaks a particular dialect, it is a direct application of this concept. It helps the audience identify the character's geographical origin and adds cultural authenticity to the performance.

142. (D) Aharya – Use of involuntary emotions.
Aharya Abhinaya refers to the use of external items such as costumes, makeup, jewelry, and stage props to represent a character. The use of involuntary physical manifestations of emotion, such as tears or trembling, is actually the definition of Sattvika Abhinaya. Therefore, the pair identifying Aharya with involuntary emotions is incorrect, as these two concepts belong to different categories.

143. (A) Bharata Muni
Bharata Muni is the legendary sage and author who is credited with receiving the Natyaveda from Lord Brahma and documenting it as the Natyasastra. He is also considered the first practitioner and teacher of the dramatic arts, having staged the first performance with his hundred sons. His treatise remains the foundational authority on all aspects of classical Indian drama.

144. (B) Sattvika Abhinaya
When an actor produces physical symptoms such as shedding tears or sweating through intense internal emotional focus, they are performing Sattvika Abhinaya. These responses are considered natural consequences of the actor's psychological involvement in the character's state. It is considered a high level of acting because it shows the external manifestation of an authentic internal emotional experience on stage.

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favorably disposed toward the production before the main narrative begins.

164. (D) It involves a large number of female characters.
Vyayoga is a type of play characterized by its focus on martial conflict, mythological battles, and masculine energy. It is a one-act play that typically covers the events of a single day. A defining feature of this form is that it features a large number of male characters, such as warriors and sages, and very few female characters.

165. (C) Through Chitrabhinaya using gestures to open an invisible door.
In traditional Indian theater, where physical sets are minimal, actors use Chitrabhinaya to represent environmental elements. If there is no physical door on stage, an actor will use codified hand gestures and body movements to indicate the act of opening or closing an invisible door. This technique relies on the audience's imagination to complete the visual picture based on gestures.

166. (B) Vishkambhaka or Praveshaka (interludes)
According to the rules of the Natyasastra, certain events like major battles, deaths, or long journeys cannot be shown directly on the stage. Instead, these events are communicated through technical interludes called Vishkambhaka or Praveshaka. These segments involve characters narrating the events that took place between acts, ensuring the audience remains informed about the plot while maintaining strict theatrical decorum.

167. (D) Both A and B are correct pairs; C is incorrect.
The Natyasastra recognizes two types of success or Siddhi. Manushi Siddhi is the external, audible success marked by the audience's laughter or applause. Daiviki Siddhi is the internal, profound success marked by complete silence and deep emotional absorption. Asuriki is not a recognized category of Siddhi. Since statements A and B are correct, and C is false, D is correct.

168. (A) Hollow wind instruments like the flute (Vamsa).
Sushira is one of the four categories of musical instruments in the Natyasastra. It specifically refers to wind instruments that produce sound through the vibration of air within a hollow tube. The most prominent example of a Sushira instrument is the flute, known as the Vamsa. Other categories include Tata, Avanaddha, and Ghana, each based on construction material and sound production.

169. (C) Modulate the voice to be trembling or high-pitched to match fear.
Vachika Abhinaya involves using the voice to express a character's emotions. For a character experiencing extreme fear, the actor must use a specific intonation or Kaku. This involves making the voice tremble, using a higher pitch, or incorporating pauses that indicate breathlessness. Such vocal modulations help the audience immediately sense the character's internal psychological state through the quality of speech.

170. (C) Statement I is correct but Statement II is incorrect.
The Rangapitha and Rangashirsha together constitute the primary performance area of the Natyagruha. However, the musicians are not traditionally seated on the Rangapitha in front of the actors. Instead, the musical ensemble is positioned in the Rangashirsha, which is the elevated area behind the main stage. This arrangement ensures that the musicians can support the performance without obstructing the view.

171. (D) A four-act play with magic, combat, and sixteen fierce characters.
Dima is a major form of Dasarupaka characterized by its vigorous and forceful nature. It consists of four acts and typically features sixteen heroic characters, including gods, demons, and other powerful beings. The plot involves intense conflict, scenes of magic, and various wonderful events. The dominant rasa is Raudra, and the style of presentation is predominantly the energetic Arabhati Vritti.

172. (B) Prakarana has an invented plot and non-royal hero, Nataka is epic.
The primary difference between a Nataka and a Prakarana lies in the source of the story and the status of the protagonist. A Nataka is based on a well-known historical or mythological story and features a noble, high-born hero like a king. In

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audience transition into a focused and auspicious state of mind before the main dramatic narrative begins.

155. (D) The fundamental modes of representation, such as realistic or stylized.
Dharmis refer to the two primary modes of theatrical representation described in the Natyasastra. Lokadharmi is the naturalistic mode that reflects the realistic behavior of the world. Natyadharmi is the stylized or conventional mode that uses artistic and symbolic techniques. Understanding the Dharmis is essential for a director to decide how to present a story—either realistically or through poetic stylization.

156. (C) I, II, III, IV, and V
The Ekadash Sangraha is a collection of eleven fundamental topics that cover all aspects of drama. These include Rasa, Bhava, Abhinaya, Dharmi, Vritti, Pravritti, Siddhi, Svara, Aatodya, Gana, and Ranga. Together, these five combinations listed in the question encompass the complete framework of Bharata Muni's comprehensive dramatic system, ensuring that every essential element of theatrical production is properly documented.

157. (A) Both Statement I and Statement II are correct.
A Samavakara is a heroic mythological play that focuses on the interactions between gods and demons. It is traditionally structured in three acts, each featuring elements such as deception, conflict, or love. The plot is complex and usually involves twelve or more heroic characters. Both statements provide accurate details about the character types and the structural acts of this specific form.

158. (A) P-3, Q-2, R-1, S-4
Aharya abhinaya is categorized into four distinct parts for visual characterization.
1. Pustaka refers to the use of artificial models or stage props.
2. Alankara involves the use of ornaments, garlands, and clothing.
3. Angarachana is the art of makeup and facial painting.
4. Sanjiva refers to bringing live creatures or humans as props.

159. (A) To create echoes that intentionally distort the actors' speech.
The architectural design of the Natyagruha is specifically focused on optimizing clarity and audibility. The objective is to amplify the actors' voices and ensure that the audience can hear every subtle sound of the music and dialogue. Creating echoes that would distort or scramble the speech of the actors is the opposite of good acoustic design and is an exception.

160. (A) I, II, III, IV
Dramatic forms can be ordered based on their structural complexity and scale. A Nataka is a grand, multi-act heroic play. A Prakarana is also multi-act but based on an original social plot. A Vyayoga is a shorter, single-act play focused on martial themes. Finally, a Bhana is the simplest form, being a single-act monologue performed by one actor.

161. (B) The narrative shifts to a sequence requiring stylistic embellishment.
An actor moves from the naturalistic Lokadharmi to the stylized Natyadharmi when the requirements of the story change. For example, a character might act realistically in one scene, but then need to use stylized movements to represent a supernatural event, a poetic dream, or a long journey. This shift allows the drama to transition between reality and high artistic expression.

162. (A) Mattavarani – Four-pillared galleries on the stage sides.
The Mattavarani refers to the two lateral galleries located on the sides of the stage, each supported by four pillars. They are essential structural and functional components of the stage. The other pairs are incorrect: the Rangapitha is the front acting area, the Nepathya is the backstage room, and the Prekshagriha is the seating area for the audience, not acting area.

163. (C) Poorvaranga part that praises the author and creates anticipation.
Prarochana is a segment of the Poorvaranga rituals performed before the main play. Its purpose is to prepare the audience by praising the playwright's skill and highlighting the virtues of the upcoming play. By creating a sense of excitement and anticipation, the performers ensure that the spectators are attentive and

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145. (C) Statement I is correct but Statement II is incorrect.
The Natyasastra is indeed an encyclopedic treatise on theater, dance, music, and aesthetics. However, the second statement is false because the concept of Rasa is the heart of Indian classical dance and drama. It remains entirely relevant today, as every classical dance form in India strives to evoke specific rasas or sentiments in the audience through refined gestures.

146. (A) The curtain separating the green room from the stage area.
The Zavanika, also known as the Yavanika, is the stage curtain in a traditional Indian theater. Its primary structural role is to separate the Nepathya or backstage dressing room from the Rangashirsha or the stage. It is used to reveal characters making their entrance or to hide the actors when they exit, helping to manage the visual transitions of drama.

147. (C) The seating area constructed for the audience in tiered rows.
The Prekshagriha is the part of the Natyagruha where the audience sits to watch the play. According to Bharata Muni, it should be built with tiered or elevated seating rows, similar to a staircase. This design ensures that every spectator has a clear and unobstructed view of the stage and can hear the actors' voices clearly during the performance.

148. (D) The scene requires depicting anger, magic, combat, and dynamic energy.
Arabhati Vritti is the forceful dramatic style used for scenes of conflict and energetic action. It is chosen when the plot requires the depiction of fierce anger, the use of magical illusions, or vigorous physical combat between characters. By using this style, the performers can effectively project the Raudra or Bibhatsa rasas, creating an intense and dynamic theatrical experience.

149. (C) Sattvati
The Dasarupaka consists of ten specific forms of drama, including Nataka, Prakarana, Bhana, and Dima. Sattvati is not a form of drama, but rather one of the four Vrittis or dramatic styles that can be used within any of these ten types of plays. Therefore, it is an exception to the list of theatrical forms and belongs to the style.

150. (B) To categorize plays based on Vastu (plot), Neta (hero), and Rasa (sentiment)).
The Dasarupaka system was developed to classify dramatic works based on three fundamental criteria: the nature of the plot, the characteristics of the protagonist or hero, and the dominant emotional sentiment. By using these three elements, Bharata Muni established ten distinct genres of plays, ranging from epic dramas to monologues, each with its own specific rules and structural requirements.

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151. (D) Nritta
Nritta refers to pure, abstract dance that focuses exclusively on the beauty of physical movement and rhythmic timing. It is composed of basic dance units called Karanas and Angaharas. Unlike Natya or Nritya, Nritta does not aim to convey a story, dialogue, or specific emotional meaning. Its primary purpose is to create aesthetic pleasure through the grace of form.

152. (D) I, II, III, and IV
The four Vrittis are the essential styles of dramatic presentation. Bharati focuses on speech, Sattvati on mental strength and noble conduct, Kaisiki on grace and charm, and Arabhati on forceful and vigorous action. All four statements accurately define these foundational styles, which provide the emotional and stylistic atmosphere for any theatrical production according to the rules of the Natyasastra.

153. (C) The green room for actor dressing, makeup, and waiting.
The Nepathya is the backstage area of the Natyagruha, located behind the stage curtain. It serves as the green room where actors prepare for their roles, apply their makeup, and put on their costumes. It is also the area where they wait before making their entrance onto the stage. It is essential for maintaining the separation between actors and audience.

154. (A) Both A and R are true and R is the correct explanation of A.
The Nandi is a mandatory benedictory prayer performed at the beginning of every classical Sanskrit play. Its purpose is both religious and artistic; it invokes the blessings of the deities and Brahmins to ensure a successful performance without obstacles, while also helping the

contrast, a Prakarana has a completely original and invented plot, and its hero is a commoner.

173. (C) To ensure synchronization of dance, vocal music, and instruments.
Talamana is the system of musical time-measure and rhythm in Indian performing arts. It is implemented in a performance to ensure that all the artistic elements are perfectly synchronized. This includes coordinating the rhythmic footwork of the dancers, the melody of the singers, and the beats of the instrumentalists. Proper Talamana is essential for maintaining the structural and aesthetic harmony.

174. (D) Gait (Chari)
Vachika Abhinaya encompasses all aspects of vocal delivery, including intonation, poetic meters, and regional dialects. A 'Chari' refers to the stylized gait or manner of walking used by an actor. This is a physical movement involving the legs and body, and therefore it is classified under Angika Abhinaya rather than Vachika Abhinaya, which focuses purely on vocal communication.

175. (A) To provide a systematic blueprint covering all theatrical production aspects.
Bharata Muni organized the Natyasastra into the eleven topics of the Ekadash Sangraha to provide a comprehensive and systematic guide for the dramatic arts. By covering everything from aesthetics and acting to music and architecture, this framework ensures that every essential aspect of theatrical production is documented, allowing practitioners to create a balanced and high-quality classical dramatic performance.

176. (B) The four regional styles of customs, costumes, and languages used.
Pravritti refers to the four major regional styles of dramatic presentation identified in the Natyasastra. These styles are based on the diverse customs, dress, languages, and behaviors found in different geographic parts of India. By categorizing these regional tendencies, Bharata Muni provided a way for playwrights and actors to bring realistic local color and cultural authenticity to their characters.

177. (A) I, II, and III
Sattvika Abhinaya involves the external manifestation of internal emotional states and requires great mental concentration. Authentic physical responses like paralysis, sweating, goosebumps, and tears are its hallmarks. It cannot be achieved through simple physical practice; it must arise from the actor's genuine psychological immersion. Therefore, the fourth statement about it being easily achieved through external practice is completely incorrect.

178. (A) Integrated use of Angika, Vachika, and Sattvika to evoke Rasa.
Samanya Abhinaya refers to the holistic and unified application of the physical, vocal, and internal modes of acting to portray a character's emotional state. By blending these different types of expression harmoniously, the actor can more effectively communicate the underlying meaning of the play and successfully evoke the intended aesthetic experience in the spectators, rather than relying on isolated modes.

179. (A) Both A and R are true and R is the correct explanation of A.
Aharya Abhinaya is vital because it provides the audience with immediate visual cues about a character. The Natyasastra provides a detailed code where specific colors, types of crowns, and styles of clothing signify a character's social status, nature, and place of origin. This allows the spectators to recognize whether a character is a king, a deity, or an ascetic instantly.

180. (D) A four-act play focusing on conflict over a divine woman.
Ihamriga is one of the ten genres of plays in the Dasarupaka system. It traditionally has four acts and a plot that involves a hero's pursuit of a divine or celestial woman. The narrative is marked by conflict, deception, and rivalry. A key convention of Ihamriga is that, although there is intense struggle, the play avoids depicting fatal combat.

181. (A) I, II, III, IV, and V
The Natyasastra identifies three shapes for the playhouse—rectangular, square, and triangular. Each of these shapes can be built in three different sizes: large, medium, and small. Therefore, all the combinations listed, such as Vikrishta Jyeshtha and Chaturasra Madhya, are legitimate architectural variants recognized within Bharata Muni's comprehensive classification system for theater buildings.

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182. (A) Both Statement I and Statement II are correct.
Bharata Muni explicitly states that a playhouse should not exceed 108 Hastas in length. This restriction is based on practical concerns for the audience's experience. If the building is too large, the sound of the actors' voices will dissipate and become unclear. Furthermore, the audience will be unable to see the subtle and essential facial expressions of the performers.

183. (A) P-2, Q-1, R-3, S-4
Each dramatic style is suited to particular emotional sentiments within a classical Indian theatrical performance.
1. Kaisiki Vritti is associated with love and humor.
2. Arabhati Vritti is used for furious and horrific scenes.
3. Sattvati Vritti is suitable for heroic and marvelous themes.
4. Bharati Vritti, focusing on speech, can be used for all Rasas.

184. (A) The division is made permanently using thick stone walls on stage.
Kakshya Vibhag is a theatrical convention that uses the actor's movement to establish different zones on a single stage. It does not involve building permanent physical stone walls. Instead, by walking in a circle, an actor indicates a shift from one area to another. This imaginative use of space allows a bare stage to represent diverse locations throughout the dramatic performance.

185. (C) Natyadharmi uses symbolic gestures to evoke imagination, bypassing physical reality.
In traditional Indian theater, the goal is not to achieve literal realism but to evoke an aesthetic experience. Using Chitrabhinaya to represent a river is an example of Natyadharmi. By using codified hand gestures to represent the movement of water, the actor stimulates the audience's imagination to visualize the river. This symbolic approach is a hallmark of classical dramaturgy.

186. (A) Prarochana – The introduction and praising of the play.
Prarochana is the part of the Poorvaranga where the playwright and the upcoming play are praised to attract the audience's interest. Nandi is the benedictory prayer at the beginning, not the end. Pratyahara is the initial arrangement of musical instruments, not the distribution of wages. Avatarana is the positioning of singers, not the construction of the theater. Thus, only Prarochana is correct.

187. (D) A one-act play with witty dialogue and romantic, comedic sentiments.
Vithi is one of the ten forms of Dasarupaka. It is a single-act play that is known for its clever and witty verbal exchanges. The story usually focuses on the Sringara and Hasya sentiments, involving one or two characters. It is essentially a play of words, where the brilliance of the dialogue is the main attraction for the audience.

188. (B) It strictly requires actors to wear ordinary clothes with no makeup.
Natyadharmi is the stylized mode of performance that uses theatrical conventions like poetic speech, rhythmic walking, and the 'aside'. It does not require ordinary clothes; instead, it often involves elaborate and symbolic costumes and makeup to represent characters aesthetically. Wearing ordinary clothes and avoiding makeup would be characteristic of Lokadharmi, the naturalistic mode of dramatic presentation used in plays.

189. (C) It is held and removed to reveal characters making dramatic entrances.
In traditional theater, the Zavanika or curtain is used for dramatic effect. It is not a modern heavy curtain that opens and closes a scene; instead, it is often a handheld piece of cloth that is held up by stage assistants and then removed to reveal a character making a spectacular entrance. This adds a sense of mystery and theatricality.

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190. (D) Chitrabhinaya / Angika Abhinaya.
When an actor portrays an action like stringing a bow or shooting an arrow without having the actual weapon, they are using stylized physical movements known as Angika Abhinaya. When these movements are used to represent specific objects or complex actions through mime, it is specifically referred to as Chitrabhinaya. This technique relies on gestures to create a mental image.

191. (A) Ghana – Flute
The flute is a wind instrument and is classified as a Sushira instrument. Ghana instruments are

solid percussion instruments like cymbals and gongs. The other pairs are correct: Tata refers to stringed instruments like the Veena, Avanaddha to drums like the Mridanga, and Sushira to wind instruments. Therefore, the pair identifying Ghana with the flute is technically incorrect according to Natyasastra.

192. (B) Spectator (Prekshaka / Rasika)
While the playwright creates the text and the actors perform it, the ultimate goal of Natya is the realization of Rasa in the mind of the spectator. The audience member experiences the aesthetic flavor or sentiment as a result of the collective elements of the performance. The success of a play is judged by how effectively it evokes these rasas in spectators.

193. (B) Prakarana
A Prakarana is a type of drama where the plot is entirely original and created by the playwright, rather than being taken from mythology or history. Its hero is a common man, such as a merchant or minister, and the story often deals with social themes and romance, frequently involving a courtesan. This makes Prakarana the correct classification for these characteristics.

194. (A) Both Statement I and Statement II are correct.
Nritta, or pure abstract dance, is often used during the Poorvaranga rituals to please the deities through rhythmic beauty and form. Once the actual play begins, the focus shifts to Natya, which uses acting, dialogue, and music to narrate the story and evoke specific emotional rasas in the audience. Both statements correctly describe how these different forms are traditionally integrated.

195. (C) Imaginary division of stage space into zones through actor movement.
Kakshya Vibhag is an essential convention of the ancient Indian stage. Since physical sets were not commonly used, the stage was divided into imaginary zones or Kakshyas. An actor could indicate a shift in location or a long journey by simply walking across these zones or circling the stage. This technique allows a single stage to represent multiple geographic settings throughout drama.

196. (D) It mirrors the natural behavior and speech of everyday people.
Lokadharmi is the mode of dramatic presentation that reflects the realistic and natural behavior of the world. It involves actors speaking in ordinary dialects and performing actions as they are observed in daily life, without using highly stylized gestures or poetic speech. This naturalistic approach makes the performance easily relatable to the common audience by mirroring familiar human habits and customs.

197. (C) It demands psychological immersion to produce involuntary physical symptoms.
Sattvika Abhinaya is considered the most challenging form of acting because it cannot be achieved through simple physical mimicry. It requires the actor to have such intense mental concentration and psychological immersion in the character's emotion that it triggers involuntary physical responses, such as tears, trembling, or sweating. This level of authentic internal expression is difficult to master and requires profound focus.

198. (B) Pillars placed in the audience center, blocking the view.
The design of the Prekshagriha or audience hall is intended to provide every spectator with a clear view of the performance. Seating is arranged in tiered rows, and the floor is built firmly. Placing pillars in the center of the audience area would block the sightlines and interfere with the visual experience of the play. Such a placement is an exception.

199. (D) Two four-pillared structures on stage sides for secondary action.
The Mattavarani refers to the two lateral structures located on either side of the stage. Each of these structures is supported by four pillars and measures eight by eight Hastas. They serve as secondary acting areas and are traditionally where the musicians are seated. These structural features are unique to the stage design described in the Natyasastra and contribute to balance.

200. (A) It purifies the stage, honors deities, and prepares the audience.
The Poorvaranga is a comprehensive set of preliminary rituals performed before the actual drama begins. Its execution has multiple effects:

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it serves to ritually purify the performance space, propitiate the deities to seek their protection, and create an auspicious atmosphere. Furthermore, it helps the audience transition into a state of focused attention, ensuring the overall success of the theatrical event.

201. (C) A one-act play focusing on Karuna rasa after a tragedy.
Anka, also known as Utsrishtikanka, is one of the ten genres of plays in the Dasarupaka system. It is a single-act play that centers on the sentiment of pathos or Karuna Rasa. The plot usually depicts the aftermath of a tragic event, such as a battle, and focuses on the sorrow and lamentations of the characters involved in the story.

202. (A) Aatodya
The four categories of musical instruments—Tata, Avanaddha, Ghana, and Sushira—are collectively referred to as Aatodya in the Natyasastra. This comprehensive classification system ensures that all sound-producing devices used in a performance are properly categorized based on their construction. Music is considered an essential part of drama, providing rhythm, melody, and atmosphere to the theatrical production during every performance act.

203. (D) Farcical comedy using satire to mock characters and evoke laughter.
Prahasana is a specific type of Dasarupaka that is characterized by its humorous and satirical nature. It is typically a single-act play intended to evoke Hasya Rasa or laughter through the mockery of characters like courtiers, rogues, or ascetics. It uses irony and witty dialogue to highlight social flaws and human follies, providing entertainment through light-hearted but sharp comedic scenes.

204. (A) Both A and R are true and R is the correct explanation of A.
The Natyasastra is often called the Fifth Veda because it was created by Lord Brahma by extracting the most valuable elements from the existing four Vedas. Pathya was taken from the Rigveda, Geeta from the Samaveda, Abhinaya from the Yajurveda, and Rasa from the Atharvaveda. This synthesis makes drama a powerful medium for universal education and profound aesthetic pleasure.

205. (C) The success of the performance, encompassing human and divine grace.
Siddhi refers to the overall success and effectiveness of a dramatic production. It is one of the eleven fundamental topics of the Ekadash Sangraha. Siddhi is classified into two types: Manushi, which is the audible appreciation of the audience, and Daiviki, which represents total artistic success and deep emotional immersion. Achieving Siddhi is the ultimate goal of any theatrical performance.

206. (C) IV only.
The structural layout of the Natyagruha includes areas for both the performance and preparation. The Rangapitha and Rangashirsha are the visible stage parts. The Nepathya, however, is the backstage room hidden from the spectators by a curtain. It is here that the actors wait for their cues, change their costumes, and apply their makeup, making it an essential private space.

207. (C) Statement I is correct but Statement II is incorrect.
Kakshya Vibhag is a convention where the actor's movement, such as walking in a circle, indicates to the audience that the character has moved to a new location. However, in traditional Indian theater, this shift is not accompanied by physical changes to the wooden sets. The technique relies entirely on the audience's imagination and the stylized movements of the performer to establish settings.

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208. (A) P-3, Q-4, R-1, S-2
Each of the four Vrittis focuses on a different aspect of dramatic presentation according to the traditional rules of Indian performance.
1. Bharati Vritti focuses on speech, dialogue, and recitation.
2. Sattvati Vritti emphasizes mental strength, grandeur, and heroism.
3. Kaisiki Vritti is characterized by grace, charm, and romance.
4. Arabhati Vritti involves magic, conflict, and vigorous physical action.

209. (B) Nataka
Most forms of Dasarupaka, like Prakarana, Bhana, and Prahasana, can have plots that are invented by the playwright. However, a Nataka is an exception because its story must be drawn

from well-known traditional sources, such as the epics or historical legends. It features a renowned hero, ensuring that the play is grounded in the familiar and prestigious lore of the culture.

210. (B) I, II, IV, III
The initial steps of the musical prelude follow a logical order. First is Pratyahara, where instruments are arranged. Then comes Avatarana, where the singers take their positions. This is followed by Asravana, which is the tuning of the instruments to ensure they are in harmony. Finally, Arambha is the beginning of the actual vocal and instrumental exercises. This sequence prepares the ensemble.

211. (C) To convey shifts in emotion and meaning in spoken words.
Kaku refers to the modulation of the voice or intonation in Vachika Abhinaya. An actor uses different vocal inflections to express a range of emotions such as anger, sorrow, joy, or surprise. By changing the pitch, speed, and quality of the voice, the performer can convey deeper layers of meaning and the character's internal psychological state through the spoken stage dialogue.

212. (D) Vikrishta Madhya – 64 x 32 Hastas
The Natyasastra provides precise measurements for various theater buildings. The medium-sized rectangular playhouse, or Vikrishta Madhya, is sixty-four Hastas in length and thirty-two Hastas in width. This specific size is considered the most ideal for human performances because it offers perfect acoustics and visibility. Other combinations, such as the square Chaturasra Madhya, have different specified dimensions in the treatise.

213. (C) Conventional, stylized, and imaginative theatrical behavior.
Natyadharmi is the mode of theatrical representation that relies on artistic stylization and conventions. It includes the use of poetic speech, symbolic gestures, and imaginative use of the stage space that differs from everyday realistic behavior. This style allows the performance to transcend the limitations of the physical world and achieve a higher aesthetic quality through the power of suggestion and stylization.

214. (B) It dictates the structural layout of the playhouse.
Aharya Abhinaya focuses on the visual aspects of character representation, including costumes, jewelry, makeup, and stage properties. It is an essential tool for the audience to recognize the roles being played. However, it does not dictate the structural layout of the playhouse. The theater's architecture is a separate topic governed by the rules of stagecraft and measurements rather than acting techniques.

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215. (D) Aharya Abhinaya
When an actor uses external items like masks, crowns, or specific clothing to transform their appearance and represent different characters, they are employing Aharya Abhinaya. This form of acting deals with the visual ornamentation and properties that define a character's nature and status. The use of a mask is a classic example of using Aharya to signify a complete change in identity.

216. (A) Natyadharmi and Kakshya Vibhag
This scenario perfectly demonstrates the application of theatrical conventions. Since the stage is bare, the characters use Natyadharmi—stylized acting—to represent the sensation of being in a dark forest. Simultaneously, the convention of Kakshya Vibhag allows them to use the empty stage space to indicate different locations as they move. This combination enables the audience to imagine a complex environment without sets.

217. (C) Odramagadhi – Northern region.
Odramagadhi is the Pravritti that represents the eastern region of India. The northern regional style is represented by the Panchali Pravritti. The other pairs are correctly identified: Avanti represents the west, Dakshinatya represents the south, and Panchali represents the north. Therefore, the statement associating Odramagadhi with the northern region is incorrect according to the geographical classifications found in the Natyasastra.

218. (A) Nritta
Nritta, or pure abstract dance, is built upon two fundamental units of movement. A 'Karana' is a basic unit consisting of a specific posture combined with footwork and hand gestures. A

254. (D) Correctly identifying the balance between Natya and Nritta
Achieving traditional accuracy in classical performances requires a precise equilibrium between dramatic representation and pure dance elements. Performers must distinguish between the weight of the narrative and the precision of rhythmic movements to remain faithful to historical guidelines. This careful calibration ensures that the production honors the original definitions while maintaining a clear distinction between the two forms.

255. (C) Rhythmic precision
The classical definition of pure dance highlights its reliance on exact physical movements and abstract postures that follow specific timing. Unlike drama, this form does not aim to convey a particular story or emotional state through dialogue. Instead, it emphasizes the technical accuracy of the body in motion, creating an aesthetic experience centered on calculated timing and graceful form.

256. (B) Communicating dramatic text physically and emotionally
These expressive techniques function as the primary vehicle for translating written scripts into a live theatrical experience. By utilizing both physical gestures and emotional depth, performers bridge the gap between the textual narrative and the audience's perception. This process ensures that the underlying meaning and sentiments of the characters are effectively transmitted through the actor's body and voice.

257. (D) By adhering strictly to the mandated principles of Abhinayas
The researchers observed that the high quality of the theatrical production was a direct result of following traditional expressive guidelines. By employing rigorous physical, vocal, and emotional discipline, the performers stayed true to the structural classifications established in ancient texts. This commitment to classical methodology allowed the actors to accurately manifest character emotions and deliver a truly authentic performance.

258. (A) It remains fundamentally incomplete and disconnected
Lacking a solid foundation in traditional expressive techniques leads to a performance that fails to meet classical standards. When actors do not follow the established structural classification, the storytelling becomes fragmented and loses its link to historical mandates. This disconnect prevents the audience from receiving a cohesive and emotionally resonant experience, ultimately undermining the integrity of the theatrical production.

259. (C) A comprehensive system of expressive techniques
Rather than being viewed as a series of isolated gestures, these methods are defined as an all-encompassing framework for theatrical communication. This systematic approach includes physical movements, vocal delivery, and emotional portrayal, all working together to convey character experiences. This holistic structure is essential for any performer seeking to master the intricate demands of traditional classical theater arts.

260. (A) An in-depth study of chapters relating to the eleven aspects
For any attempt to recreate classical theater with historical accuracy, a thorough examination of the foundational structural categories is required. These specific sections provide the necessary theoretical framework and expressive guidelines needed to support an authentic performance. Without this rigorous academic grounding, reconstructions lack the structural integrity and technical depth required to truly represent traditional theatrical traditions correctly.

261. (D) The overarching mode of presentation
These specific classical elements are responsible for defining the general manner in which a performance is delivered to the audience. They act as a foundational guide that determines whether the staging will lean toward realistic depictions or more stylized, imaginative conventions. By setting this presentational framework, they provide the necessary tonal context for all other theatrical elements to function.

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for the full development of a complex epic plot. However, a Prahasana is a farcical comedy and is specifically defined as a single-act play rather than a multi-act one. Therefore, the statement is incorrect.

228. (A) P-4, Q-2, R-1, S-3
Different stage conventions help in structuring the performance and managing internal character information within the traditional framework.
1. Nandi is the benedictory prayer performed before the play begins.
2. Kakshya Vibhag is the division of the stage into imaginary zones.
3. Swagata is an aside or speaking one's thoughts aloud to oneself.
4. Janantikam is a secret conversation shared between two specific characters.

229. (C) To narrate complex dialogue and character psychology.
Nritta is purely abstract and rhythmic body movement that focuses on aesthetic beauty and form. Its purpose is to provide visual pleasure and to be used during rituals like the Poorvaranga. It does not possess any narrative content and is not used to narrate complex dialogues or character psychology. The task of communicating the story and internal emotions belongs to Natya or Nritya.

230. (A) I, III, II
A dramatic performance begins with the actor's internal psychological focus or Sattvika state. This internal focus then manifests physically and vocally through Angika and Vachika abhinaya. Finally, as a result of this combined internal and external acting, the audience experiences the intended aesthetic sentiment or Rasa. This order represents the logical flow from the actor's mental root to final emotional impact.

231. (D) To distinguish between audible reactions and silent emotional absorption.
The classification of success or Siddhi acknowledges that an audience responds in two different ways. Manushi Siddhi refers to the external, human reactions like laughter, applause, and cheers that are easily heard. Daiviki Siddhi refers to a deeper, almost divine success where the audience is so moved and absorbed that they respond with complete, hushed silence. This distinction helps evaluate performance.

232. (A) Samavakara – 3 Acts, Divine characters, Deception/Conflict.
A Samavakara is a heroic mythological play that features divine characters and demons, traditionally structured in three acts. It involves themes of conflict, deception, and various exciting events. In contrast, Dima has four acts, Ihamriga has four acts, and Utsrishtikanka is a single-act play focusing on pathos. Therefore, only the pair describing the Samavakara accurately reflects the structural and thematic rules.

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233. (C) The act of carrying the play's meaning to the audience.
The word Abhinaya is derived from the Sanskrit roots meaning 'towards' and 'to carry'. Therefore, its most appropriate meaning in the context of drama is the act of carrying the meaning of the play towards the audience. Through the use of the body, voice, costumes, and internal emotional focus, the performer "leads" the spectators to the aesthetic experience of story.

234. (A) Pravrittis dictate that all actors speak one universal dialect.
Pravritti refers to regional styles in theater, which are based on the diverse habits, dress, and languages found across different parts of India. Far from dictating a universal dialect, the Pravrittis require that actors use the specific languages and dialects appropriate to the character's geographical origin. This regional variety is essential for bringing cultural authenticity and realistic local color to drama.

235. (D) By wide-open eyes, raised eyebrows, and a subtle smile.
In the Natyasastra, each rasa has specific physical manifestations through Angika Abhinaya. To portray Adbhuta, or the sentiment of wonder, an actor uses specific movements of the eyes and face. This includes keeping the eyes wide open to show surprise, raising the eyebrows to indicate amazement, and maintaining a subtle, joyous smile to reflect the marvelous nature of the experience witnessed.

236. (B) Kakshya Vibhag and Chitrabhinaya
When an actor portrays a journey in a chariot without a physical prop, they are using Chitrabhinaya—stylized gestures to represent an action. Simultaneously, by moving through

are critical for providing a functional and effective environment for classical performances to occur.

288. (B) Different spatial elements and zones
To ensure that the drama unfolds effectively, various internal parts and functional areas must be coordinated within the performance space. This integration allows for a clear distinction between where the action takes place, where actors prepare, and where the audience sits. Meticulously arranging these zones is essential for maintaining the structural and theatrical efficacy required for traditional classical stage presentations.

289. (D) Varying elevations were used to demarcate theatrical spaces
The analysis of the performance area showed a sophisticated use of different floor heights and designated sections to define various parts of the stage. These changes in elevation helped to separate different narrative environments and functional zones without the need for physical barriers. This technique reflects a deep understanding of spatial utility, allowing for dynamic movement and clear visual storytelling.

290. (A) They fail to achieve necessary spatial dynamics
When current attempts to recreate classical theater ignore the detailed internal architectural components, the resulting performance space lacks the required energy and flow. These specific spatial arrangements are necessary for the authentic movement and interaction demanded by traditional drama. Without a rigorous study of these elements, the production cannot achieve the same level of effectiveness or historical accuracy.

291. (C) Preliminary rites and stage preparations
This sequence involves a set of mandatory tasks and rituals that must be completed before the main part of the play begins. These include both symbolic actions to bless the space and practical steps to ensure all theatrical elements are ready. By following these established procedures, the troupe ensures that the performance adheres to the structural and traditional standards of theater.

292. (A) Functional and ritualistic significance
The preliminary stage activities serve a dual role by addressing both the spiritual and operational needs of the production. While they establish a sense of sanctity for the event, they also provide a necessary time for technical tasks like tuning instruments. This combination of holy ceremony and practical readiness is essential for grounding the performance in its traditional classical context.

293. (D) To prepare the audience's psychological state
One of the key goals of these early rituals is to focus the minds of the spectators before the drama unfolds. By creating a specific atmosphere through music and ceremony, the performers help the audience transition into the world of the story. This mental preparation ensures that the spectators are receptive and emotionally ready to engage with the upcoming theatrical narrative.

294. (B) As a rigorously structured necessity
Within the framework of traditional theater, these opening rituals are viewed as a mandatory requirement rather than a optional choice. They are organized into a strict sequence that must be followed precisely to maintain the integrity of the performance. This systematic approach ensures that the production respects historical protocols and provides the necessary foundation for the main dramatic event.

295. (C) It disrupts flow and diminishes sanctity
Failing to perform the full sequence of opening rites negatively impacts the overall quality and spiritual atmosphere of the theatrical event. It breaks the traditional progression of the performance and removes the sense of holiness that should surround the drama. Consequently, the production lacks the cohesive structure and formalized respect that are essential for any authentic classical theater presentation.

296. (D) A highly codified system of zonal division
This classical concept functions as a structured method for dividing the stage into various sections. By following these established rules, performers can represent different locations within a single physical space. This system allows the audience to understand changes in geography or setting based on where the actors are located,

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than the one in front of it. This architectural design optimizes both visibility and audibility for all spectators within the hall.

246. (D) I, II, III, and IV
The Nandi is an essential benedictory ritual that forms an integral part of the Poorvaranga. It is traditionally recited by the Sutradhara, the leader of the troupe. The verses of the Nandi are specifically composed to seek blessings and prosperity for the gods, the Brahmins, and the king. All four statements provide accurate information about the structural placement and the performer.

247. (C) Statement I is correct but Statement II is incorrect.
Kakshya Vibhag is the stage convention where different zones represent different locations. An actor indicates a change of scene or a long journey through specific movements, such as walking around the stage. However, this transition is achieved through imagination and stylized acting rather than through any physical changes to the wooden sets. This allows the drama to move across vast distances.

248. (A) P-3, Q-1, R-4, S-2
Each form of drama has defining characteristics based on the plot and hero according to traditional Indian dramaturgy.
1. Nataka features a noble hero and well-known epic plot.
2. Prakarana is based on an invented plot with a non-royal hero.
3. Prahasana is a single-act satirical comedy emphasizing humor.
4. Dima is a four-act play involving Raudra Rasa and magic.

249. (C) It isolates one type of Abhinaya to the complete exclusion of the others.
The core principle of Samanya Abhinaya is the harmonious integration and synchronization of all the different modes of acting—physical, vocal, and internal psychological. It aims to create a holistic and powerful expression of emotion. Therefore, isolating one type of acting and excluding the others is the exact opposite of this principle and is an exception to how this style is practiced.

250. (A) I, II, IV, III
A dramatic production begins with the plot or text, which is brought to life through execution. This execution projects the characters' internal emotional states to the spectators. Finally, the interaction between the actors' expression and the audience's perception results in the realization of the ultimate aesthetic experience. This sequence moves from the written script to the final emotional impact.

251. (B) To establish rhythmic form and beauty
According to the foundational principles of the Natyasastra, this specific dance form serves primarily to create visual appeal through rhythmic movements. It focuses on the aesthetic value of abstract bodily postures rather than communicating a dramatic storyline. By prioritizing technical precision and structural grace, it contributes a non-representational element of pure beauty to the overall theatrical performance.

252. (A) As the dramatic element portraying situations and states
Within the theoretical framework of classical performance arts, this structural element is defined by its focus on storytelling and emotional depth. It involves the complex portrayal of various theatrical narratives and human conditions through a specific combination of text and expression. This component ensures that the performance effectively communicates meaningful situations and diverse emotional states to the audience.

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253. (C) They often blend these two distinct classical elements
Modern performers frequently combine the narrative-driven aspects of theater with pure dance sequences during their artistic presentations. While traditional academic studies advocate for a strict conceptual separation of these forms to maintain theoretical clarity, current practices favor a more integrated approach. This merging of rhythmic beauty and dramatic storytelling reflects a significant evolution in contemporary classical performance interpretations.

structure, ensuring the presentation adheres to foundational dramaturgical rules.

271. (C) The blending of expressions for universal states
This fundamental acting technique focuses on creating a harmonious balance between physical movement, vocal delivery, and emotional depth. Its primary goal is to represent broad, widely recognized human conditions that resonate with any audience. By utilizing this balanced approach, performers can establish a solid basis for character development that remains consistent throughout the various scenes of a classical drama.

272. (B) To depict specific occurrences or peculiar states
These specialized expressive methods are used to represent unique events or natural wonders that fall outside the scope of general acting techniques. They provide the necessary tools for actors to portray unusual emotional conditions or complex environmental factors with precision. This supplementary system ensures that the theatrical presentation can address highly specific situational demands that require a more localized approach.

273. (D) They produced a more authentic and layered performance
Actors who successfully distinguished between general and specialized expressive techniques were able to add significant depth to their portrayals. By correctly applying both universal emotional truths and specific situational responses, they created a nuanced representation that felt more historically accurate. This compartmentalization allowed for a rich and multifaceted acting style that effectively met the rigorous demands of classical theater.

274. (A) Between general and localized representations
The research aimed to analyze how performers move from broad, universal expressions to more complex and specific depictions. This process involves shifting from fundamental emotional blending to the use of specialized techniques required for particular events. Understanding this movement is critical for developing the skills needed to maintain character consistency while addressing the unique requirements of various scenes in a production.

275. (C) Definitive pedagogical tool
This systematic approach to categorizing expressive techniques provides an essential framework for teaching and learning classical acting. It offers a structured methodology for performers to master both foundational emotional states and highly specialized situational portrayals. As a result, it serves as a vital resource for training actors to deliver the nuanced and authentic performances required in the traditional theatrical environment.

276. (A) Ten
Within the foundational principles of classical dramaturgy, there is a specific classification that identifies a total of ten primary types of plays. Each of these categories follows its own set of structural rules and thematic requirements. This numerical organization helps scholars and practitioners distinguish between various narrative styles, ensuring that each theatrical production remains consistent with its intended classical form.

277. (D) Plot construction, hero types, and emotional flavors
Each major form of classical drama is defined by a specific set of attributes that govern its internal structure. These include the way the story is built, the nature of the lead characters, and the dominant sentiment or mood of the performance. By following these distinct guidelines, creators ensure that their work accurately reflects the intended style and remains structurally sound.

278. (B) By systematically differentiating narrative types
Following the traditional framework allowed the troupe to clearly separate diverse story styles within their collection of plays. It enabled them to distinguish between grand mythological epics and more grounded, socially focused narratives without confusion. This structured approach ensured that the unique requirements of each play type were met, maintaining the clarity and purpose of their overall theatrical repertoire and presentations.

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262. (B) They dictate character behavioral approaches
This aspect of classical theater focuses on the stylistic ways in which characters act and interact on stage. By determining the specific behaviors and energetic flow of the performance, these rules shape the overall aesthetic atmosphere of various scenes. They serve as a critical tool for actors to categorize and refine their actions according to specific dramatic requirements and styles.

263. (C) To shift the tonal reality of the play
By rotating through various presentational modes, the production was able to change the atmosphere and perceived environment of the narrative. This technique allowed the actors to move smoothly between realistic human portrayals and highly stylized, imaginative sequences. Such shifts are necessary to provide variety in the theatrical experience and to accurately reflect the changing requirements of the dramatic script.

264. (D) Aligning stylistic behaviors carefully with presentational modes
Ensuring a performance meets traditional standards requires a harmonious integration of character behaviors and the general mode of delivery. When these two components are properly synchronized, the production maintains its structural integrity and remains faithful to ancient guidelines. This careful coordination allows for a cohesive aesthetic experience where the actors' actions perfectly match the overall staging style used.

265. (A) Those relating to Dharmis and Vrittis within ekadash sangraha
The scholarly review highlights the absolute necessity of studying the specific sections of the text that govern presentation modes and behavioral styles. These chapters are considered vital because they provide the framework for balancing realism with stylization in classical theater. Mastering these elements is essential for any practitioner aiming to achieve the required depth and authenticity in traditional performances.

266. (B) To establish local and regional identities
Within a classical theatrical framework, these elements are employed to anchor the performance in a specific cultural and geographical setting. By focusing on regional distinctions, directors can create a more believable and immersive world for the audience. This practice ensures that the dramatic action reflects the diverse customs and characteristics of different areas, providing a sense of place and authenticity.

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267. (B) Regional specificities of dress and language
This specific component of classical drama regulates the external markers that define a character's origin, such as their clothing and speech patterns. By incorporating these localized details, the performance gains necessary geographical context and cultural depth. These rules also extend to manners and social behaviors, allowing for a precise representation of the diverse regional identities found within the theatrical tradition.

268. (A) Serving as instrumental music components
These elements are defined as the organized musical structures that provide essential support for the unfolding dramatic narrative. Rather than being mere background sound, they are integrated into the performance to enhance the emotional impact and rhythmic flow of the action. This structured use of instruments ensures that the musical foundation remains consistent with the rigorous requirements of classical staging.

269. (C) Meticulously planned for regional nuances
The instrumental music in the festival was carefully coordinated to match the specific cultural identities portrayed on stage. By aligning the musical patterns with localized dress and speech, the directors created a unified and authentic atmosphere. This level of detailed preparation ensures that the soundscape complements the geographical context, reinforcing the structural goals established by the regional performance guidelines.

270. (D) They lack authenticity and fail to meet rigorous criteria
According to academic consensus, the absence of regional anchoring and a systematic musical foundation severely compromises the quality of a performance. Without these essential components, a production cannot be considered a true representation of classical theatrical standards. These elements are necessary to provide the required cultural depth and rhythmic

different imaginary zones on the stage to indicate the progress of the journey, they are applying the convention of Kakshya Vibhag. This combination allows the production to show a complex journey across geographic space within the stage.

237. (C) Gana – Instrumental music exclusively.
In the context of the Natyasastra, Gana refers specifically to vocal music or song. Instrumental music is categorized under Aatodya. The other pairs are correctly identified: Talamana refers to rhythmic cycles, Svara to individual musical notes, and Siddhi to the success of the performance. Therefore, the pair that limits the definition of Gana to only instrumental music is incorrect, as its focus is singing.

238. (D) Natya involves full storytelling, while Nritya conveys emotional themes.
Natya is a holistic dramatic performance that combines acting, dialogue, music, and dance to narrate a complete story or plot. Nritya is a form that lies between pure dance and full drama. It uses rhythmic movements and gestures to convey specific emotional themes or sentiments without necessarily having the full structure of a play with spoken dialogue. Both are distinct from Nritta.

239. (A) Vikrishta Madhya
The medium-sized rectangular playhouse, or Vikrishta Madhya, is the most recommended venue for performing human dramas. This is because its specific dimensions provide the perfect environment for both the actors and the audience. It ensures that the actors' voices are heard clearly and that every spectator can see the subtle facial expressions that are essential for effectively communicating deep internal emotional states.

240. (C) Statement I is correct but Statement II is incorrect.
Bharata Muni recommends a 'Guhakara' design for the Natyagruha to optimize acoustics and prevent wind from interfering with the actors' vocal delivery. However, the second statement is incorrect because the playhouse should not have large or multiple windows. Instead, small windows are preferred to maintain a controlled environment where neither external light nor sound can disrupt the required theatrical atmosphere.

241. (B) A style with profound emotional states, grandeur, and virtue.
Sattvati Vritti is a style of dramatic presentation that focuses on the character's internal mental strength and noble qualities. It is associated with the heroic and marvelous sentiments. The performance emphasizes powerful dialogue, grandeur of spirit, and the portrayal of virtuous conduct. It relies on the actor's ability to convey deep emotional states rather than using vigorous physical dances or combat.

242. (A) Two structures measuring 8 x 8 Hastas on the stage sides.
The Mattavarani refers to the two lateral structures located on either side of the stage. Each of these structures is a square measuring eight by eight Hastas and is supported by four pillars. They are built at the same elevation as the stage and are traditionally used as secondary performance spaces or for seating the musicians. This structural feature is a key element.

243. (C) To distinguish combinations of Plot, Hero, and Sentiment.
The classification of plays into ten categories is based on the interaction of three fundamental elements. 'Vastu' refers to the nature of the plot, 'Neta' refers to the type of hero, and 'Rasa' refers to the dominant emotional sentiment of the play. By combining these three elements in different ways, Bharata Muni established a comprehensive system for organizing diverse dramatic genres.

244. (D) It involves multiple actors representing a fierce battle.
A Bhana is a specific genre of play defined as a monologue performed by a single actor. It involves a character who addresses imaginary persons and describes various experiences through witty dialogue. Because it is a solo performance, it cannot feature multiple actors or portray a literal fierce battle on stage. The depiction of such events is limited to the single actor's narration.

245. (C) A structured, tiered seating arrangement allowing clear stage sightlines.
The Prekshagriha is the auditorium part of the Natyagruha. To ensure that every member of the audience has a clear and unobstructed view of the performance, it is built with a tiered seating arrangement. Each row of seats is slightly higher

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279. (C) The foundational architecture of a play
Understanding this traditional classification system is essential for recognizing the basic structural framework upon which any classical drama is built. It provides the necessary logic for organizing the plot, characters, and emotional themes into a cohesive whole. This knowledge allows directors to maintain the integrity of the play's design, ensuring that it adheres to the established classical standards.

280. (D) The inappropriate blending of disparate dramatic forms
Adhering to specific categorization rules ensures that different types of plays do not become mixed in ways that violate classical logic. By maintaining clear boundaries between heroic narratives and social dramas, the integrity of each distinct form is preserved. This strict following of mandates prevents the loss of thematic clarity and ensures that the pacing and character development remain authentic.

281. (A) The construction and types of Natyagruha
The architectural research group concentrated its efforts on examining the formalized structures of classical playhouses. This study involved analyzing historical blueprints and ruins to understand how these buildings were designed and built. By focusing on the various styles and building methodologies used, the researchers aimed to uncover the systematic rules that governed theatrical spaces during that historical period of time.

282. (B) As highly specific formalized architectural mandates
The construction of a traditional playhouse was governed by a set of precise and mandatory rules regarding size and sound. These guidelines were not open to individual preference but were instead formalized requirements intended to optimize the audience's experience. Following these strict mandates ensured that the physical environment provided the necessary acoustic and visual quality for a successful theatrical performance.

283. (B) Their shape and physical dimensions
The different varieties of classical theater buildings were primarily identified through their geometric outlines and overall measurements. Common forms included rectangular, square, and triangular structures, each serving different functional needs. These physical characteristics were not merely aesthetic choices but were foundational to the classification and construction of the playhouses, determining how space would be utilized for the drama.

284. (A) The acoustic properties and visual proximity
Choosing a particular layout for a playhouse directly affected how sound traveled and how well the audience could see the performers. These factors were critical for ensuring that every spoken word and gesture reached the spectators clearly. By optimizing these elements, the architectural design fostered a stronger connection between the actors and the audience, enhancing the overall impact of the performance.

285. (C) Design from Natyagruha construction
The systematic and intentional planning of the playhouse's physical layout played a crucial role in improving the quality of traditional theatrical presentations. This spatial design provided the necessary acoustic and visual environment to support the actors' expressions and the audience's engagement. As a result, the formalized construction methods were essential for creating a space that fully empowered and elevated the drama.

286. (D) Relationship of Natyagruha and Ranga components
Through the use of a scaled model, researchers examined how the overall playhouse structure and its specific performance stage interacted with one another. This study revealed that the effectiveness of the theatrical environment depends on the seamless integration of these internal parts. Understanding this functional connection is vital for ensuring that the physical space correctly supports the needs of a performance.

287. (C) As the primary performance arena
Within the overall structure of the playhouse, this specific area is designated as the main space where the actors carry out the dramatic narrative. It serves as the focal point of the production, housing the actual theatrical action that the audience observes. Its design and arrangement

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series of six to nine Karanas performed together in a sequence is called an 'Angahara'. Collectively, these structured movements form the basis of the technical dance sequences described in the Natyasastra.

219. (D) Poorvarangavidhi (Nandi)
The action of the Sutradhara reciting benedictory verses while being accompanied by soft music from the Mridanga is a key part of the Nandi ritual. The Nandi itself is the most important segment of the Poorvarangavidhi, or the preliminary stage rituals. Its purpose is to seek divine blessings and ensure an auspicious beginning for the drama, taking place before the story begins.

220. (A) Both Statement I and Statement II are correct.
Samanya Abhinaya refers to the synchronized use of the body, voice, and mind to holistically express a single emotional state. Chitrabhinaya is a more specialized form of representation used to depict natural objects or phenomena through codified, symbolic gestures. Both techniques are essential for a high-quality performance, as one focuses on the character's internal feelings while the other establishes environment.

221. (C) A one-act play with a male protagonist and fierce conflict.
Vyayoga is a specific genre of Dasarupaka known for its martial themes. It is a single-act play that is based on a well-known mythological story. The plot typically features a heroic male protagonist and centers on intense conflict, physical combat, and scenes of masculine energy. It usually has few or no female characters and avoids the sentiment of love or romance.

222. (D) The elevated stage area behind the Rangapitha, housing musicians.
The Rangashirsha is a distinct part of the stage complex in the Natyagruha. It is the rear section of the stage, built at a slightly higher elevation than the front Acting area or Rangapitha. Traditionally, the musical ensemble is seated in this area. It also serves as the space where actors prepare for their entrances and exits, making it a functional area.

223. (A) Larger sizes cause vocal dissipation and hide subtle facial expressions.
The Natyasastra explicitly recommends the medium-sized rectangular theater for human productions because of performance quality. In a playhouse that is too large, the actors' voices lose their clarity as they dissipate in the vast space. Furthermore, the audience seated at a distance would be unable to appreciate the subtle facial features which are central to expressing emotions during a play.

224. (B) It must be constructed out of stone for durability.
According to the structural guidelines in the Natyasastra, the stage or Rangapitha should be made of wood. The use of wood is important because it provides the necessary acoustic resonance for both the actors' voices and the musical instruments. Building the stage out of stone is not recommended, as it would be acoustically dead. The stage must also be perfectly level.

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225. (B) To obscure actor preparations and allow for sudden entrances.
The Zavanika, or curtain, is used in classical theater primarily to manage the visual presentation of the characters. It serves to hide the actors' preparations and the area behind the stage, allowing for sudden and dramatic entrances that surprise and engage the audience. Since ancient theater did not use heavy physical sets, the curtain was a flexible tool for managing character reveal.

226. (B) I, II, III, and IV
Each of the four dramatic styles or Vrittis is traditionally derived from one of the four Vedas. Bharati comes from the Rigveda, Sattvati from the Yajurveda, Kaisiki from the Samaveda, and Arabhati from the Atharvaveda. All four statements correctly match the Vrittis with their respective Vedic sources, illustrating how the dramatic arts are deeply rooted in the sacred knowledge of Vedas.

227. (C) Statement I is correct but Statement II is incorrect.
A Nataka, which is a grand heroic play, is required by the rules of Dasarupaka to have at least five and no more than ten acts. This structure allows

providing a clear spatial logic for the unfolding theatrical narrative.

297. (A) By relying entirely on stage conventions
The production successfully indicated changes in time and location without using elaborate scenery by using traditional theatrical techniques. These established rules provided a shared understanding between the performers and the audience, allowing for a dynamic narrative experience. This approach emphasizes the power of stylized movement and symbolic positioning to create a convincing reality within the limits of a bare stage.

298. (B) Through their movement and positioning
Actors can define various architectural and geographical settings by simply changing how and where they move on the stage. These physical actions serve as the primary tool for establishing the environment without physical scenery. By masterfully controlling their placement, performers guide the audience's imagination to visualize palace halls, forest paths, or busy streets within the designated performance space.

299. (B) Physical sets
The directors were able to change the setting of the play from a palace to a street without using any actual scenery or built environments. Instead, they relied on a system of spatial rules and character positioning to define the various narrative locations. This demonstrates that traditional conventions can effectively replace material stage pieces while still providing a clear and immersive experience.

300. (A) A structured, imaginative framework relying on spatial rules
These theatrical methods offer a systematic way for the audience and actors to share a common understanding of the performance space. By using established rules for movement and placement, the production creates a believable world that exists in the viewers' minds. This imaginative foundation is essential for executing complex classical stories where shifts in time and location occur frequently and rapidly.

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(C) Art as Expression/Imagination
(D) Function of Art as Utility

38. A student properly distinguishes between Vibhava and Anubhava in a text. This shows competency in understanding:
(A) The difference between permanent and transient emotions.
(B) The causes and effects of emotion in Rasa theory.
(C) The western concept of Mimesis.
(D) The historical evolution of Pragmatism.

39. According to Kant's aesthetic theory, the judgment of beauty must be:
(A) Utilitarian
(B) Didactic
(C) Pathological
(D) Disinterested

40. Given below are two statements:
Statement I: The Sattvika Bhavas are involuntary physical responses arising from profound emotional states.
Statement II: Tears (Ashru) and fainting (Pralaya) are examples of Sattvika Bhavas.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

41. The philosophical view that art is primarily for producing beautiful objects and providing aesthetic pleasure is most closely aligned with:
(A) Art as Utility
(B) Art as Communication
(C) Art as Beauty
(D) Art as Catharsis

42. Consider the following statements regarding 'Bhavakatva':
I. It strips the presented emotions of their specific, personal limitations.
II. It was introduced by Bhattalollata.
III. It facilitates the process of Sadharanikarana.
IV. It allows the audience to relate to universalized emotions.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

43. Which theorist famously argued that art is a means of union among men, joining them together in the same feelings?
(A) Immanuel Kant
(B) R.G. Collingwood
(C) Plato
(D) Leo Tolstoy

44. Match List-I (Aesthetic Concepts) with List-II (Descriptions):
List-I: (Aesthetic Concepts)
P. Mimesis
Q. Catharsis
R. Sadharanikarana
S. Vyanjana
List-II: (Descriptions)
1. Suggestion
2. Imitation
3. Purgation
4. Generalization
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

45. What is the fundamental meaning of 'Rasa' in the context of Indian aesthetics?
(A) The physical theatrical stage setup
(B) The melodic musical accompaniment
(C) The juice, essence, or aesthetic flavor
(D) The literal meaning of a poetic work

46. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Abhinavagupta believed that Rasa is an objective entity residing in the text itself.
Reason (R): Abhivyaktivada states that Rasa is manifested in the consciousness of the sensitive spectator (Sahrudaya).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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(D) Nirveda

8. Arrange the following commentators of the Rasasutra in chronological order:
I. Abhinavagupta
II. Bhattalollata
III. Bhattanayaka
IV. Sri Sankuka
(A) II, IV, III, I
(B) II, III, IV, I
(C) IV, II, III, I
(D) I, III, IV, II

9. Given below are two statements:
Statement I: Bhattanayaka introduced the concept of Sadharanikarana (generalization) to explain how personal emotions become universal.
Statement II: Sadharanikarana occurs through the functions of Bhavakatva and Bhojakatva.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

10. A theatrical performance shows an actor trembling and weeping on stage. According to Rasa theory, these physical reactions are classified as:
(A) Anubhavas
(B) Vibhavas
(C) Sthayi Bhavas
(D) Vyabhichari Bhavas

11. Which philosopher proposed the theory of 'Art as Imitation' (Mimesis), claiming art is thrice removed from reality?
(A) Aristotle
(B) Immanuel Kant
(C) Leo Tolstoy
(D) Plato

12. Consider the following statements about 'Vyabhichari Bhavas':
I. They are also known as Sanchari Bhavas.
II. There are 33 recognized Vyabhichari Bhavas.
III. They are permanent emotions that remain throughout the play.
IV. They act as transient feelings that nourish the Sthayi Bhava.
V. Glani, Shanka, and Asuya are examples of Vyabhichari Bhavas.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

13. Which of the following statements about Abhinavagupta's 'Abhivyaktivada' is incorrect?
(A) Rasa is manifested or suggested, not produced.
(B) It relies on the power of Vyanjana (suggestion).
(C) The underlying philosophy is heavily influenced by Mimamsa.
(D) The aesthetic experience is compared to spiritual bliss (Brahmananda Sahodara).

14. If a director wants to evoke the 'Raudra' (furious) Rasa, which Sthayi Bhava must be cultivated?
(A) Rati
(B) Utsaha
(C) Jugupsa
(D) Krodha

15. Identify the correct pair of Rasa and its corresponding Sthayi Bhava.
(A) Karuna - Shoka
(B) Shringara - Hasya
(C) Bibhatsa - Bhaya
(D) Adbhuta - Krodha

16. Identify the incorrect pair of Western theorist and their core idea on art.
(A) Aristotle - Catharsis
(B) Plato - Art as Imagination
(C) Tolstoy - Art as Communication
(D) John Dewey - Art as Utility/Experience

17. Applying the concept of 'Alambana Vibhava', who or what serves as the Alambana in a romantic scene?
(A) The moonlight
(B) The lover or beloved
(C) The cool breeze
(D) The act of embracing

18. An artist's ability to intuitively translate a spiritual vision into a tangible form best

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57. If a painting uses proportion and symmetry to create a sense of stability, it is applying the art principle of:
(A) Rhythm
(B) Contrast
(C) Balance
(D) Texture

58. Analyzing a play where a protagonist's downfall purges the audience's negative emotions requires competency in which theory?
(A) Aristotelian Catharsis
(B) Kantian Disinterest
(C) Dewey's Pragmatism
(D) Abhinavagupta's Shantarasa

59. What does the term 'Anubhava' literally translate to in aesthetic theory?
(A) That which always precedes an emotion
(B) The stable or permanent emotional state
(C) The state of pure universalized bliss
(D) That which follows or indicates emotion

60. Given below are two statements:
Statement I: Performance studies is highly interdisciplinary, drawing from anthropology, sociology, and theater.
Statement II: Victor Turner collaborated with Richard Schechner to bridge anthropology and performance.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

61. The concept that art serves to construct reality through performative utterances was heavily influenced by the linguistic theories of:
(A) Aristotle
(B) Plato
(C) J.L. Austin
(D) Tolstoy

62. Consider the following statements about Bhattalollata's Utpattivada:
I. It heavily relies on Mimamsa philosophy.
II. It assumes Rasa is primarily generated in the original historical character (e.g., Rama).
III. The spectator realizes Rasa through the principle of suggestion (Vyanjana).
IV. The actor is mistakenly perceived as the historical character, generating Rasa.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

63. Which statement about the theory of 'Art as Beauty' is correct?
(A) It emphasizes the intrinsic value of formal qualities.
(B) It dictates that all art must have a practical or moral use.
(C) It claims that aesthetic judgments are entirely objective and scientific.
(D) It was primarily developed by the Russian author Leo Tolstoy.

64. Match List-I (Elements of Rasa) with List-II (Examples):
List-I: (Elements of Rasa)
P. Sthayi Bhava
Q. Vyabhichari Bhava
R. Sattvika Bhava
S. Uddipana Vibhava
List-II: (Examples)
1. A deserted forest
2. Rati (Love)
3. Romancha (Goosebumps)
4. Nirveda (Despondency)
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-3, S-4

65. The term 'Sanchari Bhava' is used interchangeably with:
(A) Sthayi Bhava
(B) Vyabhichari Bhava
(C) Anubhava
(D) Vibhava

66. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Abhinavagupta is considered the most authoritative commentator on the Rasasutra.

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27. Which of the following is an example of an 'Uddipana Vibhava'?
(A) The central hero of the play
(B) The central heroine of the play
(C) The physical act of shedding tears
(D) A garden that enhances the emotion

28. Arrange the following aesthetic concepts in the chronological order of their historical prominence in Western thought:
I. Mimesis (Plato)
II. Disinterested Beauty (Kant)
III. Art as Experience (Dewey)
IV. Catharsis (Aristotle)
(A) I, IV, II, III
(B) I, II, IV, III
(C) IV, I, II, III
(D) IV, II, I, III

29. Given below are two statements:
Statement I: R.G. Collingwood is associated with the theory of 'Art as Imagination'.
Statement II: According to Collingwood, true art exists primarily in the artist's mind rather than merely in the physical artifact.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

30. In a clinical case of analyzing audience response, a spectator feels intense fear while watching a horror play, but ultimately feels a sense of relief and purification afterward. This best illustrates:
(A) Sadharanikarana
(B) Utpattivada
(C) Anumitivada
(D) Catharsis

31. Which element of art refers to the tactile quality of a surface, either actual or implied?
(A) Texture
(B) Space
(C) Value
(D) Line

32. Consider the following statements about Sri Sankuka's 'Anumitivada':
I. It translates to the theory of inference.
II. It uses the analogy of a painted horse.
III. It rejects the idea that Rasa is directly produced.
IV. It posits that the spectator infers the emotion in the actor.
V. It was universally accepted without critique by later scholars.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) I, III, IV, and V only
(C) II, III, IV, and V only
(D) I, II, IV, and V only

33. Which of the following statements about 'Art as Utility' is incorrect?
(A) It suggests art must have a practical or social function.
(B) It argues that art is entirely separate from everyday life.
(C) John Dewey is a major proponent of this view.
(D) It aligns closely with pragmatist philosophy.

34. In Performance Studies, the concept of "twice-behaved behavior" or "restored behavior" was coined by:
(A) Richard Schechner
(B) Victor Turner
(C) Erving Goffman
(D) J.L. Austin

35. Identify the correct pair representing a Vyabhichari Bhava and its meaning.
(A) Shrama - Pure mental joy
(B) Smriti - Intense anger
(C) Alasya - Physical laziness
(D) Nidra - Overwhelming fear

36. Identify the incorrect pair regarding Rasa and its traditional color association according to Natyashastra.
(A) Shringara - Light Green (Shyama)
(B) Raudra - Red
(C) Hasya - White
(D) Bhayanaka - Yellow

37. If an artist uses rapid, chaotic lines and contrasting colors to depict a storm, demonstrating how art expresses internal mental states, this applies the theory of:
(A) Theory of Art as Mimesis
(B) Concept of Art as Ritual

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CHAPTER 04

Art and Aesthetics

1. Who is the author of the foundational text 'Natyashastra' which introduces the 'Rasasutra'?
(A) Abhinavagupta
(B) Bharata Muni
(C) Bhattanayaka
(D) Sri Sankuka

2. Consider the following statements regarding the Rasasutra:
I. It states that Rasa is realized through the combination of Vibhava, Anubhava, and Vyabhichari Bhava.
II. It explicitly includes Sthayi Bhava in its aphoristic formula.
III. It serves as the cornerstone of Indian aesthetics.
IV. It was formulated by Abhinavagupta in the Abhinavabharati.
Which of the above statements are correct?
(A) I and III only
(B) I, II, and III only
(C) II and IV only
(D) I, III, and IV only

3. Identify the correct statement regarding Bhattalollata's interpretation of Rasa.
(A) He proposed the theory of Abhivyaktivada.
(B) He argued that Rasa primarily resides in the actor and secondarily in the historical character.
(C) He is associated with Utpattivada, where Rasa is an effect generated by causes.
(D) He believed that Rasa is experienced purely through generalization (Sadharanikarana).

4. Match List-I (Commentators) with List-II (Philosophical Influence):
List-I: (Commentators)
P. Bhattalollata
Q. Sri Sankuka
R. Bhattanayaka
S. Abhinavagupta
List-II: (Philosophical Influence)
1. Nyaya
2. Mimamsa
3. Kashmir Shaivism
4. Sankhya
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

5. Which of the following best defines 'Vibhava' in the context of Rasa theory?
(A) The physical manifestations of emotion.
(B) The transient emotions that support the dominant emotion.
(C) The cause or determinant that awakens the emotion.
(D) The ultimate aesthetic bliss experienced by the audience.

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6. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Sri Sankuka utilized the 'Chitraturaganyaya' (picture-horse maxim) to explain Rasa.
Reason (R): He believed that just as a painted horse is recognized as a horse without being real, the audience infers the real emotion from the actor's artificial display.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. Which of the following is NOT one of the eight Sattvika Bhavas?
(A) Sveda
(B) Romancha
(C) Vepathu

(D) A is false but R is true.

47. Which of the following is NOT an element of visual art?
(A) Syntax
(B) Line
(C) Form
(D) Color

48. Arrange the following steps of aesthetic realization according to Bhattanayaka in sequential order:
I. Abhidha (Literal meaning)
II. Bhojakatva (Enjoyment)
III. Bhavakatva (Generalization)
(A) I, III, II
(B) I, II, III
(C) III, I, II
(D) II, III, I

49. Given below are two statements:
Statement I: Pragmatism, as advocated by John Dewey, heavily emphasizes the separation of fine arts from daily living.
Statement II: Dewey's 'Art as Experience' argues that aesthetic experience is continuous with normal processes of living.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

50. In studying a tribal ritual, a performance studies scholar notices the participants enter a threshold state where normal social rules are suspended. This state is best described as:
(A) Liminality
(B) Mimesis
(C) Catharsis
(D) Anubhava

51. The purpose of art according to the didactic view is primarily to:
(A) Provide pure aesthetic pleasure
(B) Express the artist's inner turmoil
(C) Teach or instruct a moral lesson
(D) Mimic nature exactly

52. Consider the following statements about 'Sattvika Bhavas':
I. They are considered genuine because they cannot be easily faked without deep internal involvement.
II. There are strictly 33 Sattvika Bhavas.
III. Stambha (paralysis) and Svara-bhanga (change of voice) are examples.
IV. They are a subset of Anubhavas but are categorized separately due to their internal origin.
V. Bharata Muni excludes them from the Natyashastra.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, IV, and V only
(D) I, IV, and V only

53. Which of the following is an incorrect statement about Plato's view on art?
(A) He believed art is an imitation of imitation.
(B) He considered art dangerous because it appeals to emotions over reason.
(C) He praised poets for their direct access to the World of Forms.
(D) He famously banished poets from his ideal Republic.

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54. The 'cause' of a character's emotion in a drama, leading to an effect, aligns with the relationship between:
(A) Vyabhichari and Sattvika
(B) Vibhava and Anubhava
(C) Sthayi and Sanchari
(D) Bhojakatva and Bhavakatva

55. Identify the correct pair of a Western theorist and their seminal work on aesthetics.
(A) Immanuel Kant - Poetics
(B) Aristotle - Critique of Judgment
(C) John Dewey - The Republic
(D) Leo Tolstoy - What is Art?

56. Identify the incorrect pair of a Rasa and its presiding deity according to Bharata.
(A) Bhayanaka - Kamadeva
(B) Shringara - Vishnu
(C) Raudra - Rudra
(D) Bibhatsa - Mahakala

demonstrates which competency in aesthetic theory?
(A) Artistic imagination
(B) Mechanical reproduction
(C) Cathartic release
(D) Pragmatic utility

19. According to Bharata Muni, how many rasas were originally delineated in the Natyashastra?
(A) Eight
(B) Nine
(C) Ten
(D) Eleven

20. Given below are two statements:
Statement I: Aristotle's concept of Catharsis refers strictly to the intellectual understanding of a play.
Statement II: Catharsis is generally interpreted as the purgation or purification of emotions like pity and fear.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

21. Which western theory emphasizes that the primary purpose of art is to transmit emotions from the artist to the audience?
(A) Objective concept of Art as Beauty
(B) Pragmatic notion of Art as Utility
(C) Theory of Art as Communication
(D) Classic view of Art as Imitation

22. Consider the following statements regarding Performance Studies:
I. It views performance only as traditional stage theater.
II. Richard Schechner is a pivotal figure in developing this discipline.
III. It incorporates rituals, play, sports, and everyday life interactions.
IV. Victor Turner's anthropological work deeply influenced it.
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

23. The term 'Sthayi Bhava' literally translates to:
(A) A fleeting psychological state
(B) A specific theatrical gesture
(C) A causal determining factor
(D) Permanent or enduring emotion

24. Match List-I (Theories of Art) with List-II (Key Proponents):
List-I: (Theories of Art)
P. Art as Communication
Q. Art as Experience/Utility
R. Art as Beauty/Disinterestedness
S. Art as Imitation/Catharsis
List-II: (Key Proponents)
1. Aristotle
2. Leo Tolstoy
3. John Dewey
4. Immanuel Kant
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

25. What is the fundamental distinction between 'Bhavakatva' and 'Bhojakatva' in Bhattanayaka's theory?
(A) Bhavakatva involves the creative act, while Bhojakatva involves its deconstruction.
(B) Bhavakatva concerns the actor's role, while Bhojakatva concerns the playwright.
(C) Bhavakatva universalizes the emotion, and Bhojakatva is the enjoyment of it.
(D) Bhavakatva is the permanent aspect, while Bhojakatva remains strictly transient.

26. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Abhinavagupta added 'Shanta' as the ninth Rasa.
Reason (R): He argued that 'Nirveda' (world-weariness or detachment) is a Sthayi Bhava capable of yielding profound aesthetic bliss.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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Reason (R): His text 'Abhinavabharati' comprehensively synthesizes and resolves the debates of previous commentators using the concept of Vyanjana.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

67. Which of the following does NOT constitute a part of the formal elements of visual art?
(A) Color
(B) Line
(C) Catharsis
(D) Space

68. Arrange the following aesthetic stages in Abhinavagupta's theory of aesthetic experience sequentially:
I. Perception of Vibhavas and Anubhavas
II. Sadharanikarana (Generalization)
III. Vyanjana (Suggestion of Rasa)
IV. Brahmananda Sahodara (Aesthetic bliss)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

69. Given below are two statements:
Statement I: 'Art as Imagination' focuses on the physical creation process over the mental conceptualization.
Statement II: For theorists like Collingwood, the true work of art is the imaginative expression in the artist's mind.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

70. When a theater practitioner intentionally breaks the fourth wall to prevent the audience from passively identifying with the characters, relying on utility over pure catharsis, they are modifying the effect of:
(A) Mimesis
(B) Catharsis
(C) Sadharanikarana
(D) Anumana

71. The 'Rasa' corresponding to the Sthayi Bhava 'Vismaya' (Astonishment) is:
(A) Veera
(B) Bhayanaka
(C) Karuna
(D) Adbhuta

72. Consider the following statements about 'Art as Communication':
I. Tolstoy is its most famous proponent.
II. It requires that the artist truly feels the emotion being communicated.
III. It values the clarity of the transmission of feeling.
IV. It prioritizes formal beauty over emotional sincerity.
V. The success of art is judged by the degree of 'infection' of the audience.
Which of the above statements are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

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73. Which of the following statements regarding 'Bhojakatva' is incorrect?
(A) It is the third function of words according to Bhattanayaka.
(B) It is the process of enjoying the universalized aesthetic experience.
(C) It leads to the direct, personal suffering of the audience.
(D) It is heavily influenced by Sankhya philosophy's concept of pure consciousness (Purusha).

74. The performative concept of 'liminality' is best defined as:
(A) An in-between, transitional state or space
(B) The physical stage boundaries
(C) The literal script of a play
(D) The historical accuracy of a performance

75. Identify the correct pair of a theorist and their core philosophical base.
(A) Bhattalollata - Advaita Vedanta
(B) Abhinavagupta - Sankhya
(C) Bhattanayaka - Kashmir Shaivism
(D) Sri Sankuka - Nyaya (Logic/Inference)

76. Identify the incorrect pair of an art principle and its definition.
(A) Harmony - The visually satisfying effect of combining similar elements
(B) Emphasis - Making all components equal in visual weight
(C) Rhythm - The regular repetition of elements to create movement
(D) Proportion - The relationship in scale between one element and another

77. A modern art piece is created from recycled materials to serve as a functional bench while conveying a message about environmentalism. This best aligns with:
(A) Art as Imitation
(B) Art as pure Disinterested Beauty
(C) Art as Utility
(D) Art as Catharsis

78. A researcher categorizing the 33 transient emotions described in the Natyashastra must possess a strong competency in the study of:
(A) Sthayi Bhavas
(B) Sattvika Bhavas
(C) Vibhavas
(D) Vyabhichari Bhavas

79. The term 'Sahrudaya' in Indian aesthetics refers to:
(A) The qualified, sensitive spectator
(B) The professional playwright
(C) The dramatic antagonist
(D) The creative stage manager

80. Given below are two statements:
Statement I: According to Bharata, Rasa is analogous to a beverage (Panaka) made from various spices and ingredients.
Statement II: Just as the individual tastes of spices blend into one unique flavor, the various Bhavas blend to create a singular aesthetic experience of Rasa.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

81. Which Western philosopher is most closely associated with the assertion that art is the 'expression of an ideal in sensory form'?
(A) Immanuel Kant
(B) G.W.F. Hegel
(C) Plato
(D) John Dewey

82. Consider the following statements about Sri Sankuka's theory:
I. It is known as Anumitivada.
II. It states that the spectator experiences Rasa through direct perception.
III. It compares theatrical performance to a picture of a horse.
IV. It asserts that aesthetic inference is distinctly different from ordinary logical inference.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

83. The central focus of 'Performance Studies' as an academic discipline is:
(A) Exclusively analyzing written or printed dramatic texts.
(B) Evaluating the commercial financial success of Broadway shows.
(C) Studying behavior as performance across various contexts.
(D) Restricting performance analysis strictly to classical theater.

84. Match List-I (Rasas) with List-II (Sthayi Bhavas):
List-I: (Rasas)
P. Veera
Q. Bhayanaka
R. Shringara
S. Hasya
List-II: (Sthayi Bhavas)
1. Rati
2. Hasa
3. Utsaha
4. Bhaya
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

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85. What does the term 'Aesthetics' primarily deal with?
(A) The objective scientific properties of color
(B) The current economic market value of paintings
(C) The nature of beauty, art, and taste
(D) The historical dating of ancient artifacts

86. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Bhattanayaka rejected both Utpattivada (production) and Anumitivada (inference).
Reason (R): He believed that if Rasa were a real worldly emotion produced or inferred, it would cause genuine pain in the case of tragic plays, rather than aesthetic pleasure.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

87. Which of the following is an exception to the traditional eight Rasas mentioned by Bharata Muni?
(A) Karuna
(B) Adbhuta
(C) Raudra
(D) Shanta

88. Arrange the following Western thinkers in the chronological order of their primary contributions to aesthetic theory:
I. Plato
II. Kant
III. Dewey
IV. Tolstoy
(A) I, II, IV, III
(B) I, II, IV, III
(C) II, I, III, IV
(D) I, II, III, IV

89. Given below are two statements:
Statement I: Immanuel Kant coined the term 'Aesthetics' in its modern philosophical sense.
Statement II: Alexander Baumgarten is actually credited with coining the term 'Aesthetics'.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

90. A community engages in a seasonal harvest dance that serves both as a social gathering and a religious offering. In performance studies, this is best analyzed as a:
(A) Cultural ritual and performance
(B) Self-contained aesthetic object
(C) Act of tragic emotional catharsis
(D) Standard commercial theater event

91. The primary purpose of art according to the theory of 'Art as Beauty' is:
(A) Moral instruction
(B) Social reform
(C) Emotional purgation
(D) Intrinsic aesthetic delight

92. Consider the following statements about 'Abhivyaktivada':
I. It translates to the theory of expression or manifestation.
II. It argues that Rasa lies dormant in the spectator as a latent impression (Vasana).
III. It asserts that Rasa is newly created on the stage.
IV. The Vibhavas act as suggestors (Vyanjaka) to manifest the Rasa.
V. It was proposed by Bhattanayaka.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, III, and V only
(C) II, IV, and V only
(D) I, II, and III only

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93. Which statement regarding the 'Sthayi Bhava' is incorrect?
(A) It represents the foundational emotion of a specific Rasa.
(B) It remains relatively stable throughout the aesthetic experience.
(C) It is overwhelmed and destroyed by Vyabhichari Bhavas.
(D) Every recognized Rasa has a unique corresponding Sthayi Bhava.

172. Consider the following statements about 'Performance Studies':
I. It treats everyday social interactions as performances.
II. It draws heavily from Erving Goffman's sociological theories.
III. It restricts the definition of performance to scripted theater.
IV. It utilizes the concept of 'restored behavior'.
V. It views rituals as a foundational form of performance.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

173. Which statement regarding Kant's aesthetic theory is incorrect?
(A) It involves specific judgments of taste.
(B) It argues that aesthetic judgments must be disinterested.
(C) It posits that judgments of beauty seek universal validity.
(D) It claims pleasure is based on selfish desires.

174. The direct cause-and-effect relationship in theater where a frightening loud noise (cause) results in a character jumping back (effect) correlates to the Rasa elements of:
(A) Vibhava and Anubhava
(B) Sthayi and Sanchari
(C) Bhojakatva and Bhavakatva
(D) Utpatti and Anumiti

175. Identify the correct pair representing a philosopher and their primary aesthetic concept.
(A) Plato - Catharsis
(B) Aristotle - Disinterested Beauty
(C) Leo Tolstoy - Art as Imitation
(D) John Dewey - Art as Experience

176. Identify the incorrect pair of a Vyabhichari Bhava and its meaning.
(A) Harsha - Joy
(B) Smriti - Memory/Recollection
(C) Vyadhi - Health/Vitality
(D) Shanka - Apprehension/Doubt

177. When a reader encounters a poem and uncovers a deep, unstated emotional resonance beneath the literal words, they are experiencing the power of:
(A) Abhidha
(B) Vyanjana
(C) Lakshana
(D) Anumana

178. A scholar assessing how Judith Butler's concept of gender as performative aligns with theatrical performance is demonstrating competency in:
(A) Performance Studies
(B) Classical Indian Aesthetics
(C) Kantian Formalism
(D) Tolstoyan Communication

179. According to Bhattalollata, the relationship between Vibhavas and Rasa is that of:
(A) Suggester and Suggested
(B) Inferer and Inferred
(C) Enjoyer and Enjoyed
(D) Generator and Generated

180. Given below are two statements:
Statement I: The element of 'Space' in art only refers to the physical dimensions of a sculpture.
Statement II: In two-dimensional art, 'Space' can refer to the illusion of depth created through techniques like perspective.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

181. Which Western theorist defined art as a human activity consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through?
(A) Immanuel Kant
(B) Leo Tolstoy
(C) G.W.F. Hegel
(D) R.G. Collingwood

182. Consider the following statements about 'Utpattivada':
I. It is the theory of generation.
II. It argues that Rasa is fundamentally real and generated in the original historical character.
III. It asserts that Rasa is recognized in the actor through a superimposition (Anusandhana).

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List-II: (Meanings)
1. Intoxication
2. Weariness
3. Weakness
4. Detachment/World-weariness
(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-3, S-1

105. In Rasa theory, 'Anubhavas' are classified primarily as:
(A) Causes
(B) Consequences or effects
(C) Latent psychological impressions
(D) Universal aesthetic truths

106. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Tolstoy's view on art heavily prioritizes the sincerity of the artist.
Reason (R): For Tolstoy, if the artist does not truly feel the emotion, they cannot successfully communicate or 'infect' the audience with it.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

107. Which of the following is NOT a characteristic of 'Sadharanikarana'?
(A) Stripping away individual specificities.
(B) Experiencing emotion in a universalized form.
(C) Heightening personal biases and attachments.
(D) Allowing the audience to partake in a shared aesthetic bliss.

108. In evaluating the performative elements of a political rally, a performance studies scholar is most likely focusing on:
(A) The performative behaviors and interactions
(B) The purely aesthetic beauty of banners
(C) The poetic meter within the speeches
(D) The total financial cost of the event

109. Given below are two statements:
Statement I: 'Chitraturaganyaya' implies that a spectator believes the actor on stage is literally the historical figure.
Statement II: It implies the spectator views the actor akin to a painted horse—aware it is an imitation, yet engaging with it as if it were real for the sake of the experience.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

110. A modern dancer performs a piece without music, relying solely on the rhythmic breathing and footfalls to convey emotion. This highlights the artistic element of:
(A) Color
(B) Rhythm
(C) Space
(D) Texture

111. Which philosophy heavily influenced Bhattanayaka's theory of Rasa, particularly the concept of enjoying pure bliss without worldly attachment?
(A) Nyaya
(B) Mimamsa
(C) Charvaka
(D) Sankhya

112. Consider the following statements about 'Mimesis':
I. It is a Greek term meaning imitation or representation.
II. Aristotle viewed it as a natural human instinct that yields learning and pleasure.
III. Plato viewed it positively as a path to eternal truth.
IV. It forms the basis of classical Western theories of art.
V. It advocates for completely abstract, non-representational art.
Which of the above statements are correct?
(A) I, II, and IV only
(B) I, II, III, and IV only
(C) II, IV, and V only
(D) I, III, and V only

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94. The increase in an actor's heartbeat leading to genuine sweating (Sveda) on stage because of deep emotional immersion is a clear effect of:
(A) Alambana Vibhava
(B) Uddipana Vibhava
(C) Aharya Abhinaya
(D) Sattvika Bhava

95. Identify the correct pair representing an art element and its dimension.
(A) Space - The area within, around, or below an object
(B) Line - A three-dimensional mass or structural volume
(C) Form - A simple two-dimensional boundary or outline
(D) Color - The physical tactile feel of a specific surface

96. Identify the incorrect pair regarding Western aesthetic theory.
(A) Plato - Mimesis
(B) Tolstoy - Disinterestedness
(C) Aristotle - Catharsis
(D) Dewey - Art as Experience

97. An architect designing a museum ensures that the building not only looks visually stunning but also optimizes the flow of visitors and natural light for viewing art. This integration heavily utilizes the concept of:
(A) Theoretical Art as Mimesis
(B) Art as Utility/Pragmatism
(C) Process of Sadharanikarana
(D) Maxim of Chitraturaganyaya

98. Assessing the impact of a tragedy on a spectator's emotional well-being requires an understanding of:
(A) Catharsis
(B) Mimesis
(C) Vyanjana
(D) Abhidha

99. The literal meaning of 'Rasasutra' is:
(A) The general book of drama
(B) The rules of stagecraft
(C) The thread of aesthetic experience
(D) The formal analysis of poetry

100. Given below are two statements:
Statement I: The romantic period theorists strongly supported the idea of Art as Imitation.
Statement II: Romantic theorists, like Coleridge, championed Art as Imagination and expression of the inner self.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

101. Which Indian aesthetician heavily integrated the philosophy of Pratyabhijna (Kashmir Shaivism) into his Rasa theory?
(A) Bhattalollata
(B) Sri Sankuka
(C) Abhinavagupta
(D) Bhattanayaka

102. Consider the following statements about 'Vibhava':
I. It is the determining factor or cause of the emotion.
II. It is divided into Alambana and Uddipana.
III. It represents the physical gestures of the actor.
IV. It is the core subject of the theory of Sadharanikarana.
Which of the above statements are correct?
(A) I and II only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I and III only

103. The fundamental idea of 'Art as Experience' by John Dewey is that:
(A) Art is fundamentally isolated within museum environments.
(B) Art is a continuous interaction with the environment.
(C) Art must strictly mimic established classical forms.
(D) Art is only a mental construct without physical form.

104. Match List-I (Vyabhichari Bhavas) with List-II (Meanings):
List-I: (Vyabhichari Bhavas)
P. Nirveda
Q. Shram
R. Mada

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List-II: (Proponents)
1. Sri Sankuka
2. Abhinavagupta
3. Bhattalollata
4. Bhattanayaka

(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

125. Which element of art refers to the lightness or darkness of a color?
(A) Hue
(B) Saturation
(C) Space
(D) Value

126. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Plato believed art should be strictly censored in his ideal society.
Reason (R): He argued that art feeds the passions rather than reason, and being an imitation of an imitation, it leads citizens away from the ultimate truth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

127. Which of the following does NOT describe 'Performance Studies'?
(A) Comprehensive interdisciplinary approach
(B) Core focus on the nature of performativity
(C) Analytical study of rituals and human play
(D) Exclusion of non-theatrical behaviors

128. According to Bhattanayaka, which power of language allows words to transcend their literal meaning to universalize the emotional experience?
(A) Bhavakatva
(B) Abhidha
(C) Lakshana
(D) Vyanjana

129. Given below are two statements:
Statement I: The concept of 'Disinterestedness' in art means the viewer finds the art boring.
Statement II: In Kantian aesthetics, 'Disinterestedness' means appreciating an object's beauty without any desire to possess it or use it.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

130. A theater group performs a play where actors intentionally use exaggerated, non-naturalistic gestures to suggest inner turmoil. This technique relies primarily on:
(A) Alambana Vibhava
(B) Angika Anubhava
(C) Aharya Anubhava
(D) Sattvika Bhava

131. Which aesthetic theorist argued that art is the 'infection' of a receiver by the feelings of the creator?
(A) Aristotle
(B) Kant
(C) Dewey
(D) Tolstoy

132. Consider the following statements about 'Shantarasa':
I. Its Sthayi Bhava is Nirveda or Sham (tranquility/detachment).
II. It was heavily championed by Abhinavagupta.
III. Bharata Muni extensively detailed it in the original core text of Natyashastra.
IV. It represents the ultimate spiritual bliss akin to Moksha.
V. It is often considered the foundation of all other Rasas in later aesthetic thought.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

133. Which of the following statements about 'Imagination' in art is incorrect?
(A) It was highly valued during the Western

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113. Which statement about 'Sattvika Bhavas' is incorrect?
(A) They originate from the mind's pure (Sattva) state.
(B) They are voluntary and easily counterfeited.
(C) They manifest as physical symptoms.
(D) Tears and trembling are examples.

114. The transition from classical theater analysis to broad Performance Studies was heavily caused by the need to:
(A) Understand performance in diverse cultures
(B) Focus exclusively on ancient Greek texts
(C) Eliminate the role of the active audience
(D) Standardize stage lighting setups globally

115. Identify the correct pair representing the philosopher and their definition of art.
(A) Kant - Art as Infection
(B) Tolstoy - Art as Disinterested Judgment
(C) Plato - Art as Expression
(D) Dewey - Art as Experience

116. Identify the incorrect pair of an Anubhava and its manifestation.
(A) Angika - Expressive bodily gestures
(B) Vachika - Artistic verbal expression
(C) Sattvika - Artificial lighting systems
(D) Aharya - Costumes and makeup

117. Applying the theory of 'Art as Communication', a song that is technically flawlessly but fails to evoke any emotion in the listener is considered:
(A) A masterpiece of pure beauty
(B) Unsuccessful or bad art
(C) A perfect imitation
(D) Highly pragmatic

118. A theater student must correctly map the progression from Vibhava to Rasa. This demonstrates competency in:
(A) Bharata's Rasasutra
(B) Aristotle's Poetics
(C) Kant's Critique
(D) Dewey's Pragmatism

119. The term 'Catharsis' appears in which foundational text of Western aesthetics?
(A) The Republic
(B) Critique of Judgment
(C) Poetics
(D) What is Art?

120. Given below are two statements:
Statement I: The 'Sthayi Bhava' of 'Karuna' Rasa is 'Shoka' (Sorrow).
Statement II: The 'Sthayi Bhava' of 'Bibhatsa' Rasa is 'Bhaya' (Fear).
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

121. In Abhinavagupta's theory, the latent impressions of emotions that reside in the spectator's subconscious are known as:
(A) Vibhavas
(B) Vasanas
(C) Anubhavas
(D) Vyanjanas

122. Consider the following statements about 'Art as Utility':
I. It views art strictly as an object to be placed in a museum.
II. It emphasizes the integration of aesthetic experience into daily life.
III. It evaluates art based on its function and impact on human experience.
IV. It rejects the idea of "art for art's sake".
Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

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123. The 'Vyabhichari Bhavas' are compared to what in relation to the 'Sthayi Bhava'?
(A) The vast and deep ocean itself
(B) The steady shore that contains the emotion
(C) The wind that destroys the primary emotion
(D) Waves rising in the ocean of the Sthayi Bhava

124. Match List-I (Aesthetic Functions) with List-II (Proponents):
List-I: (Aesthetic Functions)
P. Utpatti (Production)
Q. Anumiti (Inference)
R. Bhukti (Enjoyment)
S. Abhivyakti (Manifestation)

Q. Vasana
R. Sahrudaya
S. Natyashastra

List-II: (Descriptions)
1. The sensitive spectator
2. The foundational text of Indian dramaturgy
3. Suggestive power of words/art
4. Latent psychological impressions

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

145. What is the fundamental difference between Sthayi Bhava and Vyabhichari Bhava?
(A) Sthayi is dominant, while Vyabhichari is transient.
(B) Sthayi is purely physical; Vyabhichari is mental.
(C) Sthayi belongs to the actor; Vyabhichari belongs to the audience.
(D) Sthayi is found only in comedy; Vyabhichari only in tragedy.

146. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): In Dewey's theory, the museum concept of art is heavily criticized.
Reason (R): He believed compartmentalizing art into museums separates it from the everyday conditions of life and human experience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

147. Which of the following is an exception to the concept of 'Art as Imitation'?
(A) A hyper-realistic painting of an apple
(B) A purely abstract geometric sculpture
(C) A biographical play aiming for historical accuracy
(D) A photograph documenting a street scene

148. A performance studies scholar analyzing a wedding ceremony as a performative event is applying the theories most closely associated with:
(A) Richard Schechner and Victor Turner
(B) Philosophers Plato and Aristotle
(C) Theorists Kant and Hegel
(D) Commentators Bhattalollata and Sri Sankuka

149. Given below are two statements:
Statement I: 'Romancha' (thrilling of the body/ goosebumps) is a Vyabhichari Bhava.
Statement II: 'Romancha' is actually classified as a Sattvika Bhava.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

150. In an interactive theater performance, the boundary between the audience and the actors is completely dissolved, altering everyday social roles. This phenomenon is best studied under:
(A) Traditional Mimesis
(B) Performance Studies
(C) Art as Beauty
(D) Utpattivada

151. The philosophical view that art is defined by its ability to formally embody beauty, separate from moral or utilitarian concerns, is termed:
(A) Pragmatism
(B) Aestheticism
(C) Didacticism
(D) Expressionism

152. Consider the following statements about 'Bhattanayaka':
I. He was the first to decisively shift the focus of Rasa realization from the actor to the audience.
II. He introduced the concepts of Bhavakatva and Bhojakatva.
III. He accepted the theory of Vyanjana.
IV. He utilized Sankhya philosophy to explain aesthetic enjoyment.
V. His concept of Bhojakatva equates aesthetic pleasure to the bliss of realizing Brahman.
Which of the above statements are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only

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(C) II, III, IV, and V only
(D) I, III, IV, and V only

153. Which statement about the 'Rasasutra' is incorrect?
(A) It is found in the 6th chapter of the Natyashastra.
(B) It states that Rasa is produced from the union of Vibhava, Anubhava, and Vyabhichari.
(C) It has been interpreted differently by various commentators.
(D) It lists Sthayi Bhava as one of its explicit conjoining elements.

154. The theoretical shift from viewing a text as a fixed object to viewing reading and interpretation as an active performance is a core cause-effect dynamic in:
(A) Mimesis
(B) Art as Imitation
(C) Nyaya philosophy
(D) Performance Studies

155. Identify the correct pair representing a Rasa and its defining characteristic.
(A) Bibhatsa - Laughter and humor
(B) Hasya - Disgust and revulsion
(C) Veera - Heroism and energy
(D) Karuna - Anger and fury

156. Identify the incorrect pair regarding Western aestheticians.
(A) Aristotle - The concept of Catharsis
(B) R.G. Collingwood - Art as Magic/Utility
(C) Leo Tolstoy - Art as Communication of Emotion
(D) Immanuel Kant - Disinterested Aesthetic Judgment

157. An artist decides to paint a completely abstract canvas merely to explore the interaction of primary colors, without any intention of mimicking reality or sending a moral message. This aligns best with:
(A) Art as Imitation
(B) Art as Beauty / Formalism
(C) Art as Communication of Emotion
(D) Art as Ethical Didacticism

158. Mastery of distinguishing between 'Alambana' and 'Uddipana' Vibhavas demonstrates competency in analyzing:
(A) The causal environment of an emotional state
(B) The choreographed physical movements of an actor
(C) The complex lighting design of a modern stage play
(D) The total financial structure of a theater production

159. According to Abhinavagupta, 'Brahmananda Sahodara' refers to:
(A) The physical theatrical stage
(B) The hero's tragic character flaw
(C) The literal meaning of a poetic work
(D) Aesthetic experience as supreme bliss

160. Given below are two statements:
Statement I: The concept of 'Catharsis' was used by Aristotle to defend poetry against Plato's attacks.
Statement II: Aristotle argued that by arousing pity and fear, tragedy safely purges these emotions, providing a healthy psychological effect.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

161. Which of the following elements is primarily responsible for creating 'Harmony' in an artwork?
(A) Extreme contrast of visual colors
(B) Use of similar or related elements
(C) Chaotic and random drawing lines
(D) Complete visual structural asymmetry

162. Consider the following statements about 'Rasa':
I. It is an objective property of the physical script.
II. It is an experiential state realized by the Sahrudaya.
III. It transcends ordinary worldly emotions (Laukika).
IV. It is considered Alaukika (extraordinary/ transcendental).
Which of the above statements are correct?

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(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

163. The primary vehicle for 'Art as Communication', according to Tolstoy, is:
(A) Financial value
(B) Perfect mathematical proportion
(C) Utility in everyday tasks
(D) Sincerity of emotion

164. Match List-I (Rasas) with List-II (Associated Colors according to Natyashastra):
List-I: (Rasas)
P. Shringara
Q. Raudra
R. Hasya
S. Karuna
List-II: (Associated Colors)
1. Red
2. White
3. Light Green (Shyama)
4. Dove colored (Kapota)
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-2, R-1, S-4

165. The term 'Sattvika' implies that these physical responses arise from:
(A) The concentrated inner state of the mind
(B) Voluntary and controlled muscle movement
(C) Artificial stage makeup and accessories
(D) Specific instructions given by a director

166. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): Sri Sankuka's theory of Anumitivada relies heavily on Nyaya (logical inference).
Reason (R): He theorized that the audience logically infers the presence of the emotion in the actor, much like inferring fire from smoke.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

167. Which of the following is NOT one of the traditional commentarial theories on the Rasasutra?
(A) Utpattivada
(B) Anumitivada
(C) Bhuktivada
(D) Syadvada

168. An audience member watches a play about grief. Instead of feeling personal depression, they feel a detached, elevated sense of emotional understanding. This process is conceptualized in Indian aesthetics as:
(A) Sadharanikarana
(B) Laukika suffering
(C) Anumana
(D) Utpatti

169. Given below are two statements:
Statement I: According to 'Art as Imagination', the physical painting is the actual work of art.
Statement II: According to this theory, the physical painting is merely a byproduct or a medium to communicate the true work of art, which exists in the artist's imagination.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

170. If an architect designs a public park that functions as both a flood barrier and a visually pleasing recreation area, integrating art with daily living, this exemplifies:
(A) Pure Mimesis
(B) Kant's Disinterestedness
(C) Dewey's Pragmatist Aesthetics
(D) Abhinavagupta's Vyanjana

171. Which Rasa is traditionally associated with the Sthayi Bhava 'Jugupsa' (Disgust)?
(A) Raudra
(B) Bhayanaka
(C) Karuna
(D) Bibhatsa

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Romantic period.
(B) Theorists like Collingwood view it as central to creation.
(C) It insists that art must replicate the physical world.
(D) It distinguishes between mental creation and physical craft.

134. The performative theory that speech acts do not just describe reality, but actually change it (e.g., saying "I do" at a wedding), was formulated by:
(A) J.L. Austin
(B) Victor Turner
(C) Richard Schechner
(D) Judith Butler

135. Identify the correct pair representing an Anubhava and its meaning.
(A) Aharya - Involuntary physical response
(B) Vachika - Verbal expression
(C) Angika - Costume and makeup
(D) Sattvika - Voluntary bodily gesture

136. Identify the incorrect pair regarding the classification of Bhavas.
(A) Sthayi Bhavas - 8 (traditionally)
(B) Vyabhichari Bhavas - 33
(C) Sattvika Bhavas - 8
(D) Vibhavas - 10

137. Evaluating a modern digital artwork based on its functional interface and user experience applies the principles of:
(A) Catharsis
(B) Art as Utility/Pragmatism
(C) Classic concept of Mimesis
(D) Doctrine of Shantarasa

138. Understanding the distinction between Bhattalollata's Utpattivada and Abhinavagupta's Abhivyaktivada requires competency in:
(A) Classical Indian epistemology and aesthetics
(B) Theories of Western artistic Modernism
(C) Principles of structuralist linguistics
(D) Frameworks of modern pragmatic sociology

139. The aesthetic element 'Form' in visual arts is best described as:
(A) A simple two-dimensional enclosed area
(B) The tactile roughness or smoothness of a surface
(C) An object having volume and thickness
(D) The literal path of a single moving point

140. Given below are two statements:
Statement I: The 'Alambana Vibhava' is the environment or setting that enhances the emotion.
Statement II: The 'Uddipana Vibhava' is the core object or person that serves as the base for the emotion.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

141. The theory of 'Sadharanikarana' primarily solves the problem of:
(A) The technical methods of building a theatrical stage.
(B) The cognitive processes used to memorize a script.
(C) The financial strategies used to fund a play.
(D) How an audience can enjoy tragedy without suffering.

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142. Consider the following statements about 'Abhinavagupta':
I. He wrote the commentary 'Abhinavabharati' on the Natyashastra.
II. He belonged to the intellectual tradition of Kashmir Shaivism.
III. He rejected the concept of Vyanjana (suggestion).
IV. He championed Shanta Rasa.
Which of the above statements are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

143. According to Bharata, which of the following is an example of a 'Vyabhichari Bhava'?
(A) Rati (Love)
(B) Krodha (Anger)
(C) Sveda (Sweating)
(D) Chinta (Anxiety)

144. Match List-I (Terms) with List-II (Descriptions):
List-I: (Terms)
P. Vyanjana

IV. It was heavily criticized for not explaining the audience's aesthetic pleasure.

Which of the above statements are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

183. The concept of 'Art as Catharsis' primarily deals with the audience's:
(A) Intellectual puzzle-solving
(B) Appreciation of mathematical symmetry
(C) Evaluation of practical utility
(D) Emotional purging and purification

184. Match List-I (Aesthetic Concepts) with List-II (Key Characteristics):
List-I: (Aesthetic Concepts)
P. Disinterestedness
Q. Mimesis
R. Sadharanikarana
S. Performativity
List-II: (Key Characteristics)
1. Universalization of emotion
2. Speech acts creating reality
3. Imitation of nature
4. Appreciation without practical desire
(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-4, Q-1, R-3, S-2

185. What is the total number of Sanchari (Vyabhichari) Bhavas listed by Bharata?
(A) 8
(B) 9
(C) 33
(D) 49

186. The following question consists of two statements, one labeled as Assertion (A) and the other as Reason (R). Examine these two statements carefully and select the correct answer.
Assertion (A): In Abhinavagupta's view, Rasa cannot be fully experienced if the spectator's mind is clouded by personal ego and worldly anxieties.
Reason (R): Aesthetic experience requires a state of generalized consciousness (Sadharanikarana) where personal attachments are suspended.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

187. Which of the following is NOT a principle of art?
(A) Balance
(B) Emphasis
(C) Proportion
(D) Saturation

188. An art critique observes a painting and argues that its true value lies solely in the artist's mental conception, while the canvas is just a flawed physical record. This view is based on:
(A) Art as Imagination/Expression
(B) Pragmatism
(C) Theory of Art as Mimesis
(D) Concept of Art as Utility

189. Given below are two statements:
Statement I: The Natyashastra exclusively discusses the theory of Rasa without detailing stagecraft or acting.
Statement II: The Natyashastra is a comprehensive manual that covers Rasa, acting techniques, stage construction, and music.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

190. When a person attends a modern performance art piece where they are required to walk through a maze and interact with objects, defining their own aesthetic experience, this closely aligns with Dewey's concept of:
(A) Art as Disinterestedness
(B) Catharsis
(C) Art as Experience
(D) Mimesis

191. The aesthetic element of 'Line' can be used to imply all of the following EXCEPT:
(A) Movement
(B) Direction

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(C) Emotion
(D) Actual physical weight

192. Consider the following statements about 'Bhuktivada':
I. It is the theory of enjoyment proposed by Bhattanayaka.
II. It resolves the issue of how subjective emotions become universal.
III. It relies on the power of Vyanjana.
IV. It asserts that aesthetic bliss is akin to the realization of the Supreme Spirit (Brahman).
V. It uses the Sankhya philosophy of Purusha and Prakriti.
Which of the above statements are correct?
(A) I, II, IV, and V only
(B) I, II, III, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

193. Which statement regarding 'Art as Utility' is incorrect?
(A) It bridges the gap between 'fine arts' and practical crafts.
(B) It was heavily criticized by John Dewey.
(C) It asserts that a well-designed tool can possess aesthetic value.
(D) It roots aesthetic experience in ordinary daily activities.

194. The performative concept that identity (like gender) is not a fixed internal reality but a culturally sustained performance was famously articulated by:
(A) Judith Butler
(B) Richard Schechner
(C) Immanuel Kant
(D) Victor Turner

195. Identify the correct pair representing a Sattvika Bhava and its manifestation.
(A) Sveda - Fainting
(B) Ashru - Tears
(C) Pralaya - Sweating
(D) Vaivarnya - Trembling

196. Identify the incorrect pair regarding the Rasasutra commentators and their theories.
(A) Bhattalollata - Utpattivada
(B) Sri Sankuka - Anumitivada
(C) Bhattanayaka - Abhivyaktivada
(D) Abhinavagupta - Abhivyaktivada

197. If an artwork intentionally evokes feelings of pity and terror to cleanse the viewer of these negative emotions, it is practically applying the theory of:
(A) Mimesis
(B) Catharsis
(C) Pragmatism
(D) Disinterested Beauty

198. A student analyzing how the architectural layout of a theater influences the audience's perception of the performance is showing competency in:
(A) Performance Studies and spatial dynamics
(B) Critical literary and textual analysis
(C) Standard theories of Kantian formalism
(D) Basic doctrine of Bhattalollata's Utpattivada

199. According to Sri Sankuka, the audience's perception of the actor as the historical character is a unique kind of cognition called:
(A) Samyag-jnana (Accurate and truthful knowledge)
(B) Mithya-jnana (False and deceptive knowledge)
(C) Samshaya-jnana (Uncertainty or mental doubt)
(D) Chitraturaganyaya (Picture-horse cognition)

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200. Given below are two statements:
Statement I: The 'Anubhavas' are the primary causes that generate the Sthayi Bhava.
Statement II: The 'Anubhavas' are the effects or physical manifestations that follow the awakening of an emotion.
Which of the above statement(s) is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

201. Which Rasa is generated from the Sthayi Bhava 'Utsaha' (Energy/Enthusiasm)?
(A) Shringara
(B) Veera
(C) Raudra
(D) Adbhuta

202. Which aesthetician is famous for defining art as 'significant form'?

(A) Clive Bell
(B) Leo Tolstoy
(C) John Dewey
(D) Aristotle

203. The element of art that refers to the emptiness or area between, around, above, below, or within objects is:
(A) Texture
(B) Value
(C) Form
(D) Space

204. In the context of Indian aesthetics, what does the term 'Alaukika' mean regarding the aesthetic experience?
(A) Transcendental or extraordinary
(B) Completely mundane or ordinary
(C) Purely physical and material
(D) Strictly logical and rational

205. The concept of 'Art as Imitation' assumes that art's primary function is to:
(A) Express the artist's deepest subconscious.
(B) Serve a practical, everyday function.
(C) Reflect or mirror the external reality.
(D) Challenge political authorities.

206. According to Abhinavagupta, the aesthetic experience is characterized by the lifting of the veil of ignorance (Avarana-bhanga), which reveals the soul's innate:
(A) Suffering
(B) Logic
(C) Fear
(D) Bliss (Ananda)

207. Which of the following best describes 'Restored Behavior' in Performance Studies?
(A) Actions that are rehearsed and repeated.
(B) Spontaneous and never-before-seen actions.
(C) The physical restoration of old theater buildings.
(D) The archival of ancient scripts.

208. The principle of art that creates a focal point to attract the viewer's eye is called:
(A) Emphasis
(B) Proportion
(C) Rhythm
(D) Harmony

209. Which theory argues that the value of an artwork lies in its ability to bring about moral improvement through the transmission of sincere feelings?
(A) Art as Formalism
(B) Art as Imitation (Plato)
(C) Art as Communication (Tolstoy)
(D) Art as Disinterestedness (Kant)

210. In Bharata's Natyashastra, how many types of Abhinaya (acting) are described?
(A) Two
(B) Three
(C) Four
(D) Five

211. The four types of Abhinaya are Angika, Vachika, Aharya, and:
(A) Laukika
(B) Sattvika
(C) Alaukika
(D) Vyabhichari

212. Which philosophical school fundamentally provided the epistemological framework for Bhattalollata's Utpattivada?
(A) Buddhism
(B) Mimamsa
(C) Jainism
(D) Charvaka

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213. A performance where the actor feels absolutely no genuine emotion, but perfectly mimics the physical signs (Anubhavas) of sadness to make the audience logically deduce the emotion, heavily supports the premise of:
(A) Bhuktivada
(B) Abhivyaktivada
(C) Anumitivada
(D) Pragmatism

214. The 'Sthayi Bhava' of 'Bhayanaka' (Terrible) Rasa is:
(A) Krodha
(B) Jugupsa
(C) Shoka
(D) Bhaya

215. According to Dewey's 'Art as Experience', the aesthetic experience is characterized by:
(A) A complete break from ordinary life.

worldly constraints
(D) It intentionally creates a sense of personal anxiety in the viewer

270. Why did the audience experience a state of serene bliss rather than worldly pain?
(A) Because of the highly comedic nature of the selected dramatic play
(B) Because of their ability to logically infer the actor's precise physical actions
(C) Because of the exceedingly brief length of the classical performance
(D) The collective consumption of universalized emotion

Direction : Please read the following source carefully.

In a detailed academic monograph on performance philosophy, a chapter is dedicated to evaluating a complex dance-drama through the elaboration of the theory of Rasa by the commentator Abhinavagupta. The case study investigates how latent impressions within the audience are awakened during a performance. According to the elaboration of the theory of Rasa by Abhinavagupta, the aesthetic experience is not something produced, inferred, or mechanically consumed, but is rather a profound manifestation or revelation of an already existing internal state. The analysis showed that the theatrical performance acted merely as a catalyst. When the audience witnessed the meticulously crafted theatrical elements, their own dormant emotional traces were stimulated and ultimately manifested as a transcendent, blissful aesthetic realization. The elaboration of the theory of Rasa by Abhinavagupta stresses that this realization is akin to spiritual bliss, transcending ordinary temporal experiences. The researchers in the monograph emphasized that Abhinavagupta's framework represents the pinnacle of classical aesthetic theory, as it places the ultimate realization of Rasa firmly within the consciousness of the spectator, transforming a simple theatrical viewing into an elevated, self-realizing cognitive and emotional manifestation.

Based on the above source, attempt the following five questions.

271. According to Abhinavagupta, how is the aesthetic experience best characterized?
(A) As an external object that is mechanically and physically consumed
(B) As a purely intellectual process reliant on conscious logical inference
(C) A revelation of an already existing internal state
(D) As a direct product of rigorous historical and geographical superimposition

272. What specific role does the theatrical performance play in Abhinavagupta's framework?
(A) It acts as the original, sole creator of the experienced emotion
(B) It acts merely as a catalyst to awaken dormant impressions
(C) It acts as a deliberate distraction from the audience's internal states
(D) It acts as a mechanical factory that produces entirely new feelings

273. What happens to the audience when they witness the meticulously crafted theatrical elements?
(A) They rapidly lose all sense of internal emotional feeling
(B) They consciously logically infer the director's hidden intentions
(C) They automatically associate the actor with a specific historical figure
(D) Stimulating their own dormant emotional traces

274. To what does Abhinavagupta directly liken the realization of the aesthetic experience?
(A) Transcendent and elevated spiritual bliss
(B) Complex mathematical and logical deduction
(C) Severe physical exhaustion and mental fatigue
(D) Heightened factual and historical awareness

275. Why do the researchers consider Abhinavagupta's framework the pinnacle of classical aesthetic theory?
(A) It provides the most structurally sound rules for elaborate set design
(B) It relies heavily on strict adherence to classical historical documentation
(C) It places the realization of Rasa firmly within the consciousness of the spectator

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(B) 18th Century
(C) 19th Century
(D) Late 20th Century

229. According to Collingwood's 'Art as Imagination', the craft of painting or writing is:
(A) The true and essential essence of art.
(B) A technique to externalize the imagination.
(C) Irrelevant to the field of aesthetics.
(D) The only valid form of practical utility.

230. A theater practitioner emphasizes the use of perfect symmetry and proportion in stage design to evoke a sense of calm and visual satisfaction. This relies on the principle of:
(A) Balance
(B) Contrast
(C) Asymmetry
(D) Texture

231. The term 'Rasanubhava' refers to:
(A) The physical gestures made by the actor
(B) The theoretical text written by Bharata
(C) The realization of Rasa by the spectator
(D) The literal or formal meaning of words

232. Which of the following is NOT one of the traditional commentarial interpretations of the word 'Nishpatti' (realization/production) in the Rasasutra?
(A) Laukika (Mundane)
(B) Utpatti (Generation)
(C) Anumiti (Inference)
(D) Bhukti (Enjoyment)

233. The 'Alambana Vibhava' for the Karuna (Compassion/Sorrow) Rasa is typically:
(A) A lush and blooming decorative garden
(B) The visible act of crying or lamenting
(C) The deceased or suffering loved one
(D) A deep sense of spiritual detachment

234. In Dewey's aesthetic theory, 'experience' becomes 'an experience' when:
(A) It is quickly forgotten by the individual.
(B) It runs its course to unified fulfillment.
(C) It causes significant and lasting physical pain.
(D) It is completely ordinary and routine in nature.

235. The fundamental argument of 'Art as Imitation' in classical Greek thought is that nature is the primary reality, and art is a:
(A) Superior reality
(B) Completely unrelated phenomenon
(C) Divine intervention
(D) Secondary reflection or copy

236. The concept of 'Liminality' in performance studies is borrowed from the anthropological study of:
(A) Economics
(B) Rites of passage
(C) Kinship structures
(D) Linguistics

237. According to Tolstoy, the quality of art depends on the degree of 'infectiousness', which in turn depends on:
(A) The financial cost of the produced artwork.
(B) Adherence to classical rules of proportion.
(C) The relative social status of the audience.
(D) Sincerity and clearness of the emotion.

238. Which commentator of the Rasasutra argued that aesthetic enjoyment (Bhojakatva) is a state where the mind is dominated by the quality of Sattva (purity/light)?
(A) Bhattalollata
(B) Bhattanayaka
(C) Sri Sankuka
(D) Bharata Muni

239. The 'Sthayi Bhava' of 'Hasya' (Comic) Rasa is:
(A) Rati
(B) Krodha
(C) Utsaha
(D) Hasa

240. An artwork that successfully unifies all its visual elements to create a cohesive whole demonstrates the principle of:
(A) Harmony / Unity
(B) Contrast
(C) Asymmetry
(D) Texture

241. The assertion that 'Art is not what you see, but what you make others see' most closely aligns with the theory of:
(A) Art as Strict Mimesis

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257. How is the audience's perception of the actor described in the case study?
(A) As a purely technical and mechanical demonstration
(B) As a distinct modern individual separate from the narrative
(C) As an irrelevant component of the broader historical event
(D) The actual historical figure through attribution

258. How does the actor replicate the emotions of the historical personage?
(A) Through rigorous training and deliberate theatrical imitation
(B) Through spontaneous improvisation without any prior preparation
(C) By completely rewriting the historical script to fit modern times
(D) By relying entirely on elaborate costume and makeup changes

259. What causes the initial generation of aesthetic emotion according to Bhattalollata?
(A) The musical score and rhythmic pacing of the live performance
(B) The deep philosophical discussions held by academic scholars
(C) Real-life causes and effects of the personage
(D) The modern, avant-garde reinterpretation of the classical text

260. What foundational connection does Bhattalollata's interpretation provide?
(A) Between historical reality and theatrical imitation
(B) Between stage lighting and overall audience comfort
(C) Between an actor's vocal projection and script length
(D) Between modern digital technology and classical texts

Direction : Please read the following source carefully.

A critical analysis session in an aesthetic studies program explored the elaboration of the theory of Rasa by the commentator Sri Sankuka. The subject of analysis was a complex dramatic monologue where the actor simulated profound grief. Through the lens of Sri Sankuka, the academic panel analyzed how the audience does not experience a direct transfer of emotion, but rather engages in a process of logical inference. In this case study, the elaboration of the theory of Rasa by Sri Sankuka posits that the actor is akin to a painted picture of a horse; the audience knows the actor is not the real person experiencing grief, yet they infer the emotion based on the performer's skillful execution. The spectators observe the simulated causes and effects presented by the actor and logically deduce the underlying emotional state. This inferential mechanism allows the audience to derive aesthetic pleasure without being overwhelmed by genuine sorrow. The scholars emphasized that Sri Sankuka's contribution to the elaboration of the theory of Rasa shifts the focus from direct causal generation or historical superimposition to the audience's active cognitive participation in deducing the aesthetic emotion from the actor's artificial but convincing imitation.

Based on the above source, attempt the following five questions.

261. How does the audience engage with emotion according to Sri Sankuka's elaboration?
(A) Through a direct, overwhelming transfer of genuine sorrow
(B) Through the strict superimposition of historical data
(C) Through complete psychological and emotional detachment
(D) Through an active process of conscious logical inference

262. What analogy is used in the passage to explain the actor's role in Sri Sankuka's theory?
(A) A flawless mirror reflecting the truth of nature
(B) A painted picture of a horse demonstrating imitation
(C) A skilled sculptor carving raw emotion into hard stone
(D) A solitary musician playing a deeply complex instrument

263. What does the audience logically deduce in this theoretical framework?
(A) The overall financial production budget of the play
(B) The personal, off-stage background of the

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sutra continues to guide the structural and emotional architecture of classical performance evaluations today.

Based on the above source, attempt the following five questions.

251. What does the foundational text of Bharata consider as the ultimate goal of a dramatic performance?
(A) Achieving the financial success of the play
(B) Realizing aesthetic relish or Rasa
(C) Recording historical documentation of events
(D) Gaining actor fame and popular recognition

252. According to the academic panel, what does the 'Rasasutra' of Bharata serve as a bedrock for?
(A) Understanding how local emotions become universal
(B) Selecting the most qualified actors for classical dramas
(C) Designing modern stage lighting and sound architecture
(D) Writing contemporary political and social theatrical scripts

253. How did the director in the scenario trigger the realization of aesthetic relish?
(A) By discarding all traditional theatrical rules and constraints
(B) By focusing exclusively on the musical accompaniments of the play
(C) By orchestrating emotional and structural components
(D) By significantly shortening the duration of the classical performance

254. What was the performance described as in the academic symposium?
(A) A failed attempt at integrating modern storytelling with classical themes
(B) A pure improvisation without any underlying structural guidance
(C) A theoretical critique of classical architectural frameworks on stage
(D) Transforming raw emotions into a refined experience

255. How does the 'Rasasutra' of Bharata view aesthetic relish, according to the scholarly debate?
(A) As a mere accidental byproduct of routine acting exercises
(B) As an unexpected emotional occurrence during live performances
(C) The constructed core of the theatrical presentation
(D) As an entirely irrelevant feature of contemporary dramatic staging

Direction : Please read the following source carefully.

During a university workshop on classical aesthetics, a theatrical case study focused on the elaboration of the theory of Rasa by the commentator Bhattalollata. The performance featured an actor portraying a legendary historical king. Researchers applied Bhattalollata's perspective, which argues that Rasa primarily resides in the original historical character and is subsequently superimposed onto the actor who embodies that character. The case demonstrated how the audience perceives the actor not merely as a performer, but as the actual historical figure through an act of attribution. According to the elaboration of the theory of Rasa by Bhattalollata, the aesthetic emotion is initially generated by the real-life causes and effects experienced by the historical personage. The actor, through rigorous training and imitation, successfully replicates these emotions, allowing the spectators to mistakenly but willingly identify the performer with the original character. The workshop participants concluded that Bhattalollata's interpretation provides a foundational understanding of the connection between historical reality and theatrical imitation. This specific elaboration of the theory of Rasa highlights the direct causal relationship between the primary historical subject and the performer's ability to convincingly replicate that subject's emotional state on stage.

Based on the above source, attempt the following five questions.

256. According to Bhattalollata's elaboration, where does Rasa primarily reside?
(A) In the detailed physical stage setting
(B) In the original historical character
(C) In the passive imagination of the audience
(D) In the abstract thoughts of the playwright

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(B) Art as Communication
(C) Art as Utilitarian Tool
(D) Art as Biological Function

242. In the Rasasutra, 'Samyogad' means:
(A) Permanent state of separation
(B) Combination or conjunction
(C) Inference
(D) Illusion

243. The aesthetic theory that focuses primarily on the formal qualities of an artwork—such as line, shape, and color—rather than its content or context is called:
(A) Pragmatism
(B) Doctrinaire Didacticism
(C) Psychological Expressionism
(D) Formalism (Art as Beauty)

244. According to Abhinavagupta, the realization of Rasa is fundamentally a process of:
(A) Self-revelation of innate bliss
(B) Standard process of manufacturing
(C) Method of ordinary logical deduction
(D) A form of illusionary trickery

245. Which of the following theorists is most associated with the idea that poetry provides a 'Catharsis' of pity and fear?
(A) Immanuel Kant
(B) Aristotle
(C) John Dewey
(D) Bhattalollata

246. In performance studies, a politician's carefully orchestrated press conference is analyzed as:
(A) A purely abstract aesthetic object
(B) A performative event with an audience
(C) A traditional form of classical tragedy
(D) A clear display of spiritual Shantarasa

247. The 'Uddipana Vibhava' for the Bhayanaka (Terrible) Rasa would most likely be:
(A) A soft and comfortable bed
(B) A serene and beautiful sunset
(C) A lighthearted and humorous joke
(D) The roar of an animal in a forest

248. The distinction between 'Primary Imagination' and 'Secondary Imagination' was made by which Romantic theorist?
(A) Philosopher Immanuel Kant
(B) Samuel Taylor Coleridge
(C) Author and critic Leo Tolstoy
(D) G.W.F. Hegel

249. Which concept refers to the universalization of a character's emotions so that any audience member can identify with them without personal bias?
(A) Vyanjana
(B) Sadharanikarana
(C) Anumiti
(D) Utpatti

250. The ultimate aesthetic goal in the Indian tradition, characterized by a state of transcendent bliss devoid of worldly pain or attachment, is most closely compared to:
(A) Brahmananda (Spiritual bliss)
(B) Objective scientific discovery
(C) Sustained commercial success
(D) Significant logical victory

Direction : Please read the following source carefully.

In a recent academic symposium analyzing classical theatrical performances, scholars rigorously applied the fundamental framework of the 'Rasasutra' of Bharata to evaluate the aesthetic experience generated on stage. According to the foundational text of Bharata, the realization of aesthetic relish or Rasa is the ultimate goal of any dramatic performance. The scenario presented a meticulously staged drama where the actors sought to evoke a profound emotional response among the spectators. By adhering to the principles outlined in the 'Rasasutra' of Bharata, the director orchestrated a complex interplay of various emotional and structural components to trigger this realization. The academic panel noted that Bharata's formulation serves as the bedrock for understanding how localized emotions transcend into a universalized aesthetic state. The performance became a living case study of how raw human emotions are systematically transformed into a refined artistic experience. Scholars debated the mechanics of this transformation, emphasizing that the 'Rasasutra' of Bharata does not view aesthetic relish as a mere byproduct, but as the meticulously constructed core of the theatrical presentation. This central

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theatrical performer
(C) Emotional states based on simulated causes
(D) The factual historical accuracy of the set design and costumes

264. What allows the audience to derive aesthetic pleasure without being overwhelmed by genuine sorrow?
(A) The consistently comedic nature of the dramatic monologue
(B) The notably short duration of the entire dramatic performance
(C) The visual distraction provided by the elaborate stage design
(D) The inferential mechanism of deducing emotion from imitation

265. Sri Sankuka's contribution shifts the focus of the theory of Rasa toward what?
(A) The audience's active deduction of emotion
(B) The director's expansive knowledge of historical contexts
(C) The direct causal generation of emotion in the performer
(D) The physical stamina and vocal endurance of the lead actor

Direction : Please read the following source carefully.

A contemporary research seminar on the emotional impact of classical drama centered on the elaboration of the theory of Rasa by the commentator Bhattanayaka. The researchers examined a theatrical piece designed to evoke universal compassion. Applying Bhattanayaka's framework, the case study demonstrated that aesthetic experience requires a detachment from personal ego. According to the elaboration of the theory of Rasa by Bhattanayaka, the emotions presented on stage must be stripped of their individual, specific contexts to become universalized. The seminar observed how the theatrical elements successfully neutralized the personal boundaries of both the characters and the spectators. Because of this universalization, the audience was able to experience the aesthetic relish devoid of their own selfish interests or personal anxieties. Bhattanayaka's elaboration of the theory of Rasa identifies this process as a unique function of theatrical language that liberates the emotion from its worldly constraints. The participants concluded that this theoretical model perfectly explained why the audience experienced a state of serene bliss and internal harmony, rather than worldly pain, proving that aesthetic enjoyment relies entirely on the collective, universalized consumption of the presented emotion rather than personal inference.

Based on the above source, attempt the following five questions.

266. What Bhattanayaka's framework fundamentally require for an authentic aesthetic experience?
(A) A strict, unyielding adherence to documented historical timelines
(B) A profound detachment from personal ego and individual identity
(C) A total reliance on conscious logical deduction and inference
(D) A heightened focus on the spectator's own personal anxieties

267. According to Bhattanayaka, what must happen to the emotions presented on the theatrical stage?
(A) They must be historically accurate and highly specific to the era
(B) Universalizing emotions by stripping specific contexts
(C) They must evoke literal, physical pain in the observing spectators
(D) They must remain strictly tied to the depicted characters' selfish interests

268. What is the immediate result of the theatrical elements neutralizing personal boundaries?
(A) The audience experiences aesthetic relish devoid of selfish interests
(B) The audience becomes fundamentally confused by the complex narrative
(C) The actors completely forget their specific, highly emotional dialogue
(D) The performance rapidly transforms into a mundane historical documentary

269. How does Bhattanayaka view the unique function of theatrical language?
(A) It needlessly complicates the straightforward narrative structure
(B) It strictly enforces complex logical deductions upon the audience
(C) It successfully liberates the emotion from its

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(B) Strict adherence to classical rules of proportion.
(C) An absolute lack of emotion.
(D) A feeling of unity, completion, and fulfillment.

216. Which of the following is an example of an 'Aharya Anubhava'?
(A) Wearing a costume to show poverty
(B) A character trembling in extreme fear
(C) Delivering a powerful dramatic monologue
(D) A character spontaneously weeping on stage

217. In Performance Studies, a ritual like a graduation ceremony is analyzed as a performance because it:
(A) Is written by a professional playwright
(B) Enacts a social transformation via ritual
(C) Is performed upon a proscenium stage
(D) Charges ticket prices for the audience

218. According to Kant, if an individual appreciates a painting of a fruit bowl merely because it makes them hungry, their judgment is:
(A) A judgment involving personal interest
(B) A pure and accurate aesthetic judgment
(C) A judgment based on disinterestedness
(D) A standard example of the sublime

219. The philosophical term 'Mimesis' was most fiercely attacked for leading citizens away from truth by:
(A) Aristotle
(B) Plato
(C) Socrates
(D) Both B and C

220. The concept that Rasa is suggested (Vyanjana) rather than explicitly stated is drawn from which Indian linguistic theory?
(A) Sphota theory
(B) Nyaya syllogism
(C) Dhvani theory (Anandavardhana)
(D) Doctrine of Charvaka materialism

221. Which of the following best defines the 'Purpose of Art' from a didactic perspective?
(A) To exist purely and solely for its own sake.
(B) To faithfully and accurately reproduce reality.
(C) To serve as a functional everyday household tool.
(D) To instruct or impart moral values.

222. The transient emotions that arise, support the dominant emotion, and then fade away are the:
(A) Sthayi Bhavas
(B) Vyabhichari Bhavas
(C) Alambana Vibhavas
(D) Sattvika Bhavas

223. According to Abhinavagupta, the barrier of personal ego that prevents aesthetic bliss is called:
(A) Vasana
(B) Vyanjana
(C) Anubhava
(D) Avarana

224. In visual arts, 'Color' has three main properties: Hue, Value, and:
(A) Line
(B) Intensity/Saturation
(C) Shape
(D) Texture

225. The theory of 'Art as Beauty' reached a high point in the 19th-century movement known as:
(A) Pragmatism
(B) Aestheticism
(C) Social Realism
(D) Constructivism

226. Which of the following is considered a 'Sattvika Bhava'?
(A) Smriti (Mental recollection)
(B) Stambha (Physical paralysis)
(C) Harsha (Intense mental joy)
(D) Nidra (The state of sleep)

227. The concept of 'Bhavakatva' in Bhattanayaka's theory essentially strips the theatrical characters of their:
(A) Theatrical costumes
(B) Scripted dialogues
(C) Tangible bodies
(D) Historical limitations

228. Performance Studies as a distinct academic discipline emerged prominently in the:
(A) 17th Century

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(D) It focuses entirely on the microscopic analysis of the actor's physical gestures

Direction : Please read the following source carefully.

An academic workshop focused on script analysis examined a classical play to identify Rasa and its constituent elements, specifically concentrating on the underlying emotional architecture. The researchers meticulously categorized the emotional states into Sthayi, Sanchari, and Sattvika bhavas to understand their interdependent functions. The case study revealed that the core of the play was anchored by a dominant, permanent emotional state, identified as the Sthayi bhava, which remained uninterrupted throughout the narrative arc. To support and enrich this dominant emotion, the playwright utilized numerous transient or fleeting emotions, classified as Sanchari bhavas. These Sanchari bhavas emerged and subsided, creating dynamic psychological complexity without overpowering the primary emotional tone. Furthermore, the researchers analyzed the involuntary physical manifestations of deep internal emotion, categorized as Sattvika bhavas. These included spontaneous reactions such as trembling or paralysis exhibited by the actors, which served as involuntary indicators of profound emotional saturation. The workshop concluded that the successful realization of aesthetic experience heavily depends on the precise orchestration of Rasa and its constituent elements, wherein Sanchari and Sattvika bhavas act as crucial supportive mechanisms that nourish and elevate the foundational Sthayi bhava.

Based on the above source, attempt the following five questions.

276. What is the dominant, permanent emotional state anchoring the narrative arc called?
(A) Sthayi bhava
(B) Sanchari bhava
(C) Sattvika bhava
(D) Vibhava

277. How are Sanchari bhavas explicitly described in the passage?
(A) As permanent and thoroughly uninterrupted emotional states
(B) As spontaneous and completely involuntary physical manifestations
(C) As the external environmental foundational causes of the play
(D) As dynamic, transient, or fleeting emotional expressions

278. What is the primary function of the Sanchari bhavas in relation to the core emotion?
(A) They permanently overpower and quickly replace the primary tone
(B) Creating complexity without overpowering the tone
(C) They serve solely as involuntary, spontaneous physical reactions
(D) They determine the physical, environmental setting of the stage

279. Trembling or paralysis exhibited by the actors are analyzed as examples of which constituent element?
(A) Sthayi bhava
(B) Sanchari bhava
(C) Sattvika
(D) Anubhava bhava

280. According to the workshop's conclusion, what acts as crucial supportive mechanisms to nourish the Sthayi bhava?
(A) The external stage lighting and elaborate sound design
(B) The precise historical context and overall script length
(C) The spectator's capacity for complex logical inferences
(D) The emergence of Sanchari and Sattvika bhavas

Direction : Please read the following source carefully.

In a university symposium detailing the structural components of dramatic presentation, scholars analyzed a recent theatrical production by mapping Rasa and its constituent elements, with a strict focus on their corresponding Vibhavas and Anubhavas. The performance served as an ideal case study for understanding how external stimuli and deliberate physical responses generate an aesthetic environment. The panel identified the characters and their surrounding environmental factors, such as the stage setting and atmospheric conditions, as the Vibhavas. These Vibhavas functioned as the foundational causes or

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to light green, Raudra to red, and Hasya to white. Yellow is actually the color associated with the Adbhuta Rasa, which represents wonder and the marvelous in drama.

37. (C) Art as Expression/Imagination
The theory of Art as Expression or Imagination focuses on how art reflects internal mental and emotional states rather than external reality. By using chaotic lines and contrasting colors to represent a storm as a feeling, the artist prioritizes subjective experience. This approach, emphasized by theorists like Collingwood and Croce, views the physical artwork as a manifestation of the artist's imaginative expression.

38. (B) The causes and effects of emotion in Rasa theory.
In Rasa theory, Vibhava and Anubhava represent the causal structure of emotion. Vibhavas are the determinants or causes that trigger a feeling, while Anubhavas are the physical consequences or effects that manifest outwardly. Distinguishing between these two elements demonstrates a fundamental understanding of how emotions are structured and communicated in Indian dramaturgy, shifting from internal stimulus to external representation.

39. (D) Disinterested
Immanuel Kant argued in his Critique of Judgment that a pure judgment of beauty must be disinterested. This means the viewer appreciates the object for its formal qualities alone, without any desire to possess it or use it for practical ends. For Kant, aesthetic pleasure is unique because it is independent of personal needs, moral dictates, or utilitarian functions, seeking universal validity.

40. (A) Both Statement I and Statement II are true.
Sattvika Bhavas are distinct from ordinary Anubhavas because they are involuntary physical responses arising directly from profound internal emotional states. They represent a deep level of actor immersion where the mind is fully engaged. Examples include tears, fainting, trembling, and goosebumps. These manifestations are considered authentic because they are difficult to fake without genuine emotional concentration and involvement on stage.

41. (C) Art as Beauty
The philosophy of Art as Beauty, often associated with Aestheticism, asserts that the primary purpose of art is to create beautiful objects for pure aesthetic pleasure. This view emphasizes formal qualities like harmony, proportion, and color over moral, social, or utilitarian functions. It aligns with the art for art's sake movement, which argues that art's value is intrinsic and independent.

42. (B) I, III, and IV only
Bhavakatva is a function of poetic language introduced by Bhattanayaka to explain Sadharanikarana, or generalization. It strips presented emotions of their specific, personal, and historical limitations, allowing the audience to relate to them as universal experiences. By removing individual biases, Bhavakatva prepares the spectator to enjoy the aesthetic flavor. This concept was a significant departure from theories focused solely on actors.

43. (D) Leo Tolstoy
Leo Tolstoy argued in What is Art? that art is a fundamental means of communication and union among people. He believed the primary purpose of art is to transmit the artist's sincerely felt emotions to the audience. When the audience is infected by the same feelings, a bond is created, making art a vital tool for social cohesion and moral progress.

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44. (A) P-2, Q-3, R-4, S-1
Aesthetic concepts in Eastern and Western traditions describe various aspects of the artistic experience. Mimesis refers to the imitation of nature or reality. Catharsis involves the emotional purgation experienced by the audience. Sadharanikarana is the process of universalizing emotions in Indian aesthetics. Vyanjana represents the suggestive power of art, where meaning and emotion are manifested through subtle hints rather than statements.

45. (C) The juice, essence, or aesthetic flavor
The term Rasa literally translates to juice, sap, or essence. In Indian aesthetics, it refers to the refined aesthetic flavor or emotional essence distilled from a performance or literary work. It is the experience of an emotion in a generalized, impersonal form, allowing the spectator to taste

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the formal realization of aesthetic beauty. These significant western theories on Art successfully mapped the diverse impacts of the exhibition.

Based on the above source, attempt the following five questions.

286. What specific type of artworks were analyzed using the theory of Art as Imitation/Catharsis?
(A) Geometrically perfect, colorful abstract paintings
(B) Completely blank canvases meant for audience projection
(C) Immersive, high-volume interactive audio installations
(D) Real sculptures depicting intense human struggles

287. According to the theory of Art as Imitation/Catharsis, what did the sculptures allow the viewers to experience?
(A) A purely logical deduction of historical biographical facts
(B) A direct externalization of the artist's personal imagination
(C) A safe, controlled release of pent-up negative emotions
(D) A complete psychological detachment from all human struggle

288. What crucial role did the cathartic function of the sculptures serve for the observing audience?
(A) A strictly educational role in mathematics
(B) A psychological therapeutic role
(C) A passive historical documentation role
(D) A highly lucrative economic role

289. How did the researchers evaluate the abstract paintings in the experimental exhibition?
(A) By utilizing the pragmatic theory of Art as Utility
(B) By utilizing the language-based theory of Art as Communication
(C) By utilizing the psychological theory of Art as Imagination
(D) By utilizing the aesthetic theory of Art as Beauty

290. What does the theory of Art as Beauty posit as the fundamental purpose of Art?
(A) To manifest formal perfection, harmony, and visual pleasure
(B) To meticulously and rigorously imitate stark social realities
(C) To serve a highly definitive, practical civic or functional purpose
(D) To aggressively purge severe psychological and emotional distress

Direction : Please read the following source carefully.

A research seminar on modern aesthetics evaluated a unique interactive installation by applying significant western theories on Art, notably analyzing Art as Imagination and Art as Communication. The installation required participants to navigate a dark room filled with fragmented audio and abstract light projections. Researchers utilized the concept of Art as Imagination to explain how the artist's internal visionary process was externalized. The artwork was not a representation of the physical world but a pure construct of the artist's creative faculties, demanding the audience to actively use their own mental faculties to assemble the fragmented sensory inputs into a coherent experience. Furthermore, the seminar analyzed the installation through the theory of Art as Communication. Under this framework, the purpose and elements of Art are evaluated based on the successful transmission of specific ideas or feelings from the creator to the receiver. The case study revealed that the abstract lights and sounds functioned as a specialized language, effectively transferring a profound sense of isolation from the artist to the audience. These significant western theories on Art provided a robust analytical framework for decoding the psychological and communicative mechanics of the installation.

Based on the above source, attempt the following five questions.

291. How did the concept of Art as Imagination explain the nature of the interactive installation?
(A) As a meticulous, literal representation of the external physical world
(B) As a strict historical reenactment of a past traumatic event
(C) As a direct externalization of the artist's internal visionary process
(D) As a passive exercise in manifesting formal geometric perfection

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determinants that initiated the emotional trajectory of the narrative. Subsequently, the scholars documented the intentional physical gestures, facial expressions, and deliberate actions of the characters, classifying them as the Anubhavas. These Anubhavas operated as the consequent effects or the deliberate physical portrayals of the underlying emotional states. The symposium highlighted that without the precise alignment of the corresponding Vibhavas and Anubhavas, the dominant emotional state cannot be adequately communicated to the audience. This systematic interplay of causal determinants and deliberate physical consequences is absolutely essential to the structural integrity of Rasa and its constituent elements within any formal theatrical presentation.

Based on the above source, attempt the following five questions.

281. In the structural mapping of the theatrical production, what are characters and their surrounding environmental factors identified as?
(A) Vibhavas
(B) Anubhavas
(C) Sthayi bhavas
(D) Sattvika bhavas

282. What specific function do the Vibhavas serve in the emotional trajectory of the narrative?
(A) They operate purely as the deliberate consequent physical effects
(B) They function as the foundational causes or initial determinants
(C) They act as short-lived, transient psychological emotional states
(D) They serve exclusively as spontaneous, involuntary physical responses

283. How are Anubhavas explicitly classified in the scholar's documentation?
(A) Physical stage settings and broader atmospheric conditions
(B) Intentional gestures and deliberate physical actions
(C) The completely uninterrupted core emotional state of the play
(D) The deep, internal psychological complexities of the audience

284. How do Anubhavas operate in relation to the underlying emotional states?
(A) As the consequent effects or deliberate physical portrayals
(B) As the original causal determinants of the emotional environment
(C) As the dormant, latent traces hidden within the spectator's mind
(D) As direct, rigid historical superimpositions onto the actor

285. What is absolutely essential to effectively communicate the dominant emotional state to the audience?
(A) The complete and total absence of any physical gestures by the actor
(B) The exclusive and uninterrupted use of transient, fleeting emotions
(C) The precise alignment of corresponding Vibhavas and Anubhavas
(D) The deliberate elimination of all stage settings and environmental factors

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Direction : Please read the following source carefully.

An academic journal recently published a case study examining an experimental art exhibition through the lens of significant western theories on Art, specifically focusing on Art as Imitation/ Catharsis and Art as Beauty. The exhibition featured hyper-realistic sculptures depicting intense human struggles alongside geometrically perfect abstract paintings. Scholars applied the theory of Art as Imitation/Catharsis to analyze the sculptures. They observed that by meticulously imitating stark realities, the artworks allowed the viewers to experience a safe, controlled release of pent-up negative emotions, effectively purging their psychological distress through the viewing process. This cathartic function served a crucial therapeutic role for the audience. Simultaneously, the researchers evaluated the abstract paintings using the theory of Art as Beauty. This theory posits that the fundamental purpose and elements of Art are to manifest formal perfection, harmony, and visual pleasure independent of realistic representation. The case study demonstrated a dual dynamic: one segment of the exhibition achieved its purpose by purging emotions through rigorous imitation, while the other segment elevated the audience's experience purely through

(B) From aesthetic enjoyment to problem-solving civic engagement
(C) From strict historical superimposition to abstract logical inference
(D) From subjective visual pleasure to the strict, objective imitation of nature

299. According to the theory of Art as Utility, where is the fundamental value of creative work primarily derived from?
(A) Its manifestation of formal perfection, physical symmetry, and visual harmony
(B) Its practical usefulness and its distinct capacity to effect tangible social change
(C) Its ability to purely externalize the individual artist's abstract internal imagination
(D) Its capacity to safely and therapeutically purge negative emotions from the viewer

300. How did the community theatre project utilize performance, according to the panel's final conclusion?
(A) As a highly pragmatic and functional tool for social problem-solving
(B) Exclusively as an object for passive, isolated aesthetic contemplation
(C) As an exclusive platform for professional actors to gain local fame
(D) As a complex means to demonstrate classical theories of logical inference

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18. (A) Artistic imagination
Artistic imagination is the creative faculty that allows an artist to perceive a spiritual or internal vision and translate it into a tangible form. This process transcends simple mechanical reproduction by imbuing the work with expressive power and aesthetic depth. In various theories, this intuitive capability is seen as the vital bridge between the artist's inner consciousness and the final physical artifact.

19. (A) Eight
Bharata Muni originally delineated eight Rasas in the Natyashastra. These include Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, and Adbhuta. Each Rasa is linked to a specific Sthayi Bhava and has associated colors and deities. The ninth Rasa, Shanta, was championed by later commentators like Abhinavagupta to represent the sentiment of tranquility and the goal of spiritual liberation.

20. (D) Statement I is false but Statement II is true.
Aristotle's concept of Catharsis is not merely an intellectual understanding but a psychological and emotional process. It is widely interpreted as the purgation or purification of emotions, specifically pity and fear, through the experience of tragedy. By witnessing the downfall of a tragic hero, the audience undergoes an emotional release that leads to a healthy and balanced state of mind.

21. (C) Theory of Art as Communication
The theory of Art as Communication, famously advocated by Leo Tolstoy, posits that the fundamental purpose of art is the transmission of emotion. It suggests that an artist who has experienced a feeling uses external signs to infect the audience with that same emotion. The value of the work is judged by the clarity and sincerity with which this feeling is conveyed.

22. (B) II, III, and IV only
Performance Studies is an interdisciplinary field that expands beyond traditional theater to include rituals, sports, and everyday life. Richard Schechner is a central figure who developed this discipline by integrating Victor Turner's anthropological insights on liminality and social drama. It views performance as a broad category of human behavior rather than just a scripted event occurring on a formal stage.

23. (D) Permanent or enduring emotion
Sthayi Bhava refers to the permanent or enduring psychological states that reside latently in the human mind. In Indian aesthetics, these are the foundational emotions that, when stimulated by specific causes, are transformed into Rasa. They are distinguished from Vyabhichari Bhavas, which are transient and fleeting. Every recognized Rasa is based on one of these stable, dominant emotional dispositions.

24. (A) P-2, Q-3, R-4, S-1
Different Western theorists have emphasized various functions of art. Leo Tolstoy viewed art as a means of communicating emotion. John Dewey emphasized art as a functional experience integrated with life. Immanuel Kant described the aesthetic judgment as a disinterested appreciation of beauty. Aristotle formulated the classical view of art as imitation, or Mimesis, which leads to the emotional release of Catharsis.

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25. (C) Bhavakatva universalizes the emotion, and Bhojakatva is the enjoyment of it.
Bhattanayaka introduced two specific functions of poetic language to explain the aesthetic process. Bhavakatva, or the power of universalization, strips characters and emotions of their individual, worldly associations, making them accessible to all. Bhojakatva is the subsequent power of enjoyment, where the spectator experiences the universalized emotion as pure aesthetic bliss, similar to the realization of spiritual reality.

26. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta is credited with establishing Shanta Rasa as the ninth and ultimate Rasa. He argued that Nirveda, or the state of detachment from worldly desires, serves as its Sthayi Bhava. This Rasa represents the peace associated with spiritual liberation. By including Shanta, Abhinavagupta provided a framework for art to lead the spectator toward profound tranquility and aesthetic fulfillment.

27. (D) A garden that enhances the emotion
Uddipana Vibhava refers to the environmental factors or circumstances that stimulate or

synthesis in his famous commentary, the Abhinavabharati.

9. (A) Both Statement I and Statement II are true.
Bhattanayaka introduced Sadharanikarana to explain how specific emotions in a play become universalized for the audience. This transformation occurs through Bhavakatva, which strips away individual limitations, and Bhojakatva, which allows the spectator to enjoy the emotion as pure bliss. These two functions shift the focus of the aesthetic experience from the actor to the refined consciousness of the spectator.

10. (A) Anubhavas
Anubhavas are the physical manifestations or outward signs that follow the awakening of an emotion in a character. Examples include trembling, weeping, or specific glances that communicate the internal state to the audience. In theatrical performance, these reactions serve as the visible effects of the underlying Sthayi Bhava, allowing the spectator to perceive and eventually realize the intended aesthetic flavor.

11. (D) Plato
Plato proposed the theory of Mimesis, arguing that art is an imitation of the physical world, which itself is an imitation of the ideal World of Forms. Consequently, he claimed art is thrice removed from reality. Because it mimics appearances rather than truth and appeals to emotions over reason, he considered art deceptive and potentially harmful to ideal citizens.

12. (B) I, II, IV, and V only
Vyabhichari Bhavas, also called Sanchari Bhavas, are 33 transient emotions that emerge and submerge within the dominant Sthayi Bhava. Unlike permanent emotions, they are fleeting feelings like anxiety or joy that nourish the primary sentiment. Examples include Glani, Shanka, and Asuya. They act like waves in the ocean of the permanent emotion, enhancing the overall aesthetic flavor.

13. (C) The underlying philosophy is heavily influenced by Mimamsa.
Abhivyaktivada, proposed by Abhinavagupta, asserts that Rasa is manifested or suggested through Vyanjana rather than being produced or inferred. This theory is deeply rooted in Kashmir Shaivism, not Mimamsa. It compares aesthetic experience to spiritual bliss, suggesting that the spectator discovers a latent emotion already present within their own consciousness, triggered by the specific artistic elements presented on stage.

14. (D) Krodha
In the Indian aesthetic system, every Rasa is derived from a specific permanent emotion or Sthayi Bhava. The Raudra Rasa, which represents the furious sentiment, is generated from the cultivation of Krodha, or anger. When a performer effectively portrays the causes and manifestations of anger, the audience experiences the refined aesthetic flavor of fury, distinct from ordinary worldly anger.

15. (A) Karuna - Shoka
The Indian aesthetic tradition pairs each of the primary Rasas with a corresponding Sthayi Bhava. Karuna Rasa, representing the pathetic or compassionate sentiment, is fundamentally based on Shoka, the emotion of sorrow. Other pairings include Shringara with Rati, Bibhatsa with Jugupsa, and Adbhuta with Vismaya. Correct identification of these pairs is essential for understanding how specific emotions are transformed.

16. (B) Plato - Art as Imagination
Plato is primarily associated with the theory of Mimesis, or art as imitation, rather than imagination. He viewed art as a deceptive copy of the physical world. In contrast, thinkers like Aristotle focused on Catharsis, Tolstoy emphasized emotional communication, and John Dewey explored art as experience. The concept of art as imagination was more prominently developed during the later Romantic period.

17. (B) The lover or beloved
Alambana Vibhava refers to the primary human object or person who serves as the base for an emotion. In a romantic scene, the lover or the beloved acts as the Alambana for the Sthayi Bhava of Rati. While environmental factors like moonlight enhance the mood, they are classified as Uddipana Vibhavas. The central characters are the essential determinants of the emotion.

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292. What did the installation explicitly demand the audience to do under the framework of Art as Imagination?
(A) Use mental faculties to assemble sensory inputs
(B) Passively sit and consume a highly clear, linear narrative storyline
(C) Memorize specific historical facts presented periodically on a screen
(D) Physically imitate the exact gestures and movements of the artist

293. Under the theory of Art as Communication, how is the ultimate purpose of Art evaluated?
(A) Based solely on its physical, practical utility in daily community life
(B) Based purely on its manifestation of visual harmony, symmetry, and beauty
(C) Based entirely on its ability to systematically purge negative spectator emotions
(D) The successful transmission of ideas from creator to receiver

294. In the context of the interactive installation, what did the abstract lights and sounds function as?
(A) A deliberate, chaotic distraction from the actual visual artwork
(B) A language for transferring feelings to the receiver
(C) A pragmatic, physical tool designed for civic community building
(D) A rigorous, hyper-realistic imitation of everyday physical reality

295. What specific feeling was effectively transferred from the artist to the audience in the case study?
(A) A transcendent state of serene bliss
(B) A broad sense of universal compassion
(C) A distinct sense of isolation
(D) An appreciation for geometric perfection

Direction : Please read the following source carefully.

An academic conference dedicated to a brief introduction to Performance studies reviewed a community-based applied theatre project to explore the definition, purpose and elements of Art, alongside the western theory of Art as Utility. The project involved local residents enacting scenarios based on their daily civic challenges to propose actionable solutions. Scholars utilized the framework of Performance studies to analyze how this theatrical event blurred the lines between daily life and formal artistic presentation. Within this context, the definition, purpose and elements of Art were significantly broadened from mere aesthetic enjoyment to active civic engagement. The case study prominently highlighted the concept of Art as Utility. According to this significant western theory on Art, the fundamental value of the creative work is derived from its practical usefulness and its capacity to effect tangible social change or serve a definitive functional purpose. The panel concluded that the community theatre project successfully embodied Art as Utility, utilizing performance not just for contemplation, but as a pragmatic tool for social problem-solving, thereby aligning perfectly with the analytical methodologies provided by a brief introduction to Performance studies.

Based on the above source, attempt the following five questions.

296. What did the applied theatre project specifically involve to explore the concept of Art?
(A) Professional, highly trained actors performing classical Sanskrit scripts
(B) Master sculptors creating hyper-realistic models of historical figures
(C) Classical dancers rigorously interpreting abstract geometric shapes
(D) Enacting scenarios based on daily civic challenges

297. According to the framework of Performance studies applied by the scholars, what did the theatrical event do?
(A) It blurred lines between daily life and artistic presentation
(B) It firmly and rigidly separated the performing artist from the local community
(C) It exclusively prioritized aesthetic beauty and harmony over all other elements
(D) It focused entirely on preserving ancient historical and classical texts

298. How was the definition and purpose of Art significantly broadened in this specific case study?
(A) From active civic engagement to pure, detached aesthetic enjoyment

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enhance an existing emotion. While the central characters act as the Alambana, elements like a beautiful garden, moonlight, or a desolate forest serve to intensify the sentiment. In dramatic representation, these factors provide the necessary context to deepen the character's emotional state and the audience's response.

28. (A) I, IV, II, III
Western aesthetic thought evolved through distinct stages. Plato first introduced Mimesis in classical Greece, followed by Aristotle's refinement of the concept with Catharsis in his Poetics. Much later, during the Enlightenment, Immanuel Kant developed the idea of disinterested beauty. In the twentieth century, John Dewey moved toward a pragmatist view, emphasizing art as an integrated experience within daily life.

29. (A) Both Statement I and Statement II are true.
R.G. Collingwood is a major proponent of the theory of Art as Imagination. He distinguished between the technical craft of making an object and the creative act of expression. For Collingwood, the true work of art exists primarily in the artist's mind as a completed imaginative expression. The physical artifact is merely a record or a means to communicate that vision.

30. (D) Catharsis
Catharsis describes the process of emotional release and purification experienced by an audience. In the context of tragedy or horror, the spectator undergoes intense feelings such as pity or fear, which are then purged. This results in a sense of relief and emotional equilibrium. This Aristotelian concept explains how experiencing negative emotions through art can lead to a positive psychological outcome.

31. (A) Texture
Texture is the element of art that describes the tactile quality of a surface. It can be actual, meaning it can be felt physically, or implied, where the artist uses visual techniques to suggest how a surface would feel. This element adds sensory depth to an artwork, influencing the viewer's perception of the material and the overall mood of the piece.

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32. (A) I, II, III, and IV only
Sri Sankuka's Anumitivada posits that Rasa is not produced but inferred by the audience. He used the Chitraturaganyaya, comparing the actor to a painted horse to explain this unique aesthetic cognition. While his theory was a significant advancement, it was not universally accepted and was later critiqued by Bhattanayaka and Abhinavagupta for failing to fully explain aesthetic enjoyment.

33. (B) It argues that art is entirely separate from everyday life.
The theory of Art as Utility, particularly as developed by John Dewey in Art as Experience, argues that art is continuous with the normal processes of living. It rejects the museum conception that isolates art from everyday life. Instead, it emphasizes that aesthetic value is found in the functional and meaningful interactions between individuals and their environment, bridging different activities.

34. (A) Richard Schechner
Richard Schechner coined the terms twice-behaved behavior and restored behavior to describe the essence of performance. This concept suggests that performances are made of strips of behavior that are independent of the causal systems that brought them into being. These behaviors are collected, rehearsed, and re-presented, allowing them to be used across different contexts like rituals and theater.

35. (C) Alasya - Physical laziness
Vyabhichari Bhavas are transient emotional states that support the primary Sthayi Bhava. Alasya is correctly identified as physical laziness or lethargy, which can arise in various dramatic situations. Other examples like Shrama refer to weariness, and Smriti refers to recollection. Understanding these 33 transient states is crucial for analyzing the complex emotional texture and development within classical Indian dramatic performances.

36. (D) Bhayanaka - Yellow
The Natyashastra assigns specific colors to each Rasa to symbolize their emotional quality. Bhayanaka Rasa, the terrible sentiment, is traditionally associated with black, representing fear and darkness. In contrast, Shringara is linked

ANSWERS

1. (B) Bharata Muni
Bharata Muni is the legendary author of the Natyashastra, the primary encyclopedic treatise on Indian performing arts. This foundational text introduces the Rasasutra, which explains how aesthetic essence is generated through specific theatrical components. It remains the most influential work in classical Indian dramaturgy, establishing the principles of dance, music, and emotional representation for centuries of artistic tradition.

2. (A) I and III only
The Rasasutra describes the realization of Rasa through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. Notably, the aphorism excludes Sthayi Bhava from its direct wording, though it is central to the process. This formula serves as the bedrock of Indian aesthetics. While Abhinavagupta provided a famous commentary, the original sutra belongs exclusively to the core Natyashastra text.

3. (C) He is associated with Utpattivada, where Rasa is an effect generated by causes.
Bhattalollata proposed Utpattivada, interpreting Rasa as a generated effect resulting from specific causes. Influenced by Mimamsa philosophy, he believed Rasa exists primarily in the historical character and is superimposed onto the actor. This theory focuses on the production of emotion rather than its manifestation or suggestion, marking the earliest major commentarial interpretation of Bharata Muni's foundational aesthetic formula.

4. (A) P-2, Q-1, R-4, S-3
Philosophical influences shaped the interpretations of Rasasutra commentators. Bhattalollata followed Mimamsa philosophy, viewing Rasa as an effect. Sri Sankuka used Nyaya logic to explain the inference of emotion. Bhattanayaka integrated Sankhya principles to describe the enjoyment of universalized emotions. Abhinavagupta synthesized these ideas within Kashmir Shaivism, emphasizing the manifestation of innate bliss in the mind of the sensitive spectator.

5. (C) The cause or determinant that awakens the emotion.
Vibhava represents the stimulus or determinant that triggers a permanent emotion within a character. It is divided into Alambana, the person or object that is the primary source, and Uddipana, the surrounding environment or circumstances that enhance the feeling. In the context of drama, these causes are essential for the subsequent physical and transient emotional responses that form the performance.

6. (A) Both A and R are true and R is the correct explanation of A.
Sri Sankuka introduced the Chitraturaganyaya, or the picture-horse maxim, to explain aesthetic cognition. He argued that spectators do not perceive the actor as a real person or a complete illusion. Instead, they infer the character's emotions from the actor's skillful imitation, much like recognizing a horse in a painting while being fully aware it is only an image.

7. (D) Nirveda
Sattvika Bhavas are involuntary physical manifestations arising from deep emotional involvement. The eight recognized states include Stambha, Sveda, Romancha, Svarabhanga, Vepathu, Vaivarnya, Ashru, and Pralaya. Nirveda, which signifies detachment or world-weariness, is classified as a Vyabhichari Bhava or a Sthayi Bhava in Shanta Rasa. Unlike the Sattvika group, it is a psychological state rather than an involuntary physical reflex occurring on stage.

8. (A) II, IV, III, I
The chronological development of Rasasutra commentaries began with Bhattalollata in the eighth century, who proposed the theory of production. He was followed by Sri Sankuka, who introduced the theory of inference. Bhattanayaka later contributed the concept of universalization and enjoyment. Finally, in the tenth and eleventh centuries, Abhinavagupta provided the definitive

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the underlying sentiment without the personal suffering or attachment associated with worldly emotions.

46. (D) A is false but R is true.
Abhinavagupta did not believe Rasa is an objective entity residing in the text. Instead, his theory of Abhivyaktivada states that Rasa is manifested within the consciousness of the sensitive spectator. The text and performance act as suggestors that awaken latent emotional impressions already present in the viewer. Rasa is an internal, experiential state rather than a physical property of the artwork.

47. (A) Syntax
The formal elements of visual art include line, color, form, shape, space, texture, and value. These are the basic building blocks used to create an artwork. Syntax is a term primarily associated with linguistics and the arrangement of words in a sentence. While it can be used metaphorically in art criticism, it is not one of the standard formal elements.

48. (A) I, III, II
Bhattanayaka proposed a three-stage process for aesthetic realization. First is Abhidha, where the audience understands the literal meaning of the text. Second is Bhavakatva, the power of generalization that strips away individual limitations from the characters. Finally, Bhojakatva allows the spectator to enjoy the universalized emotion as pure aesthetic bliss. This sequence explains the transition from intellectual understanding to spiritual enjoyment.

49. (D) Statement I is false but Statement II is true.
John Dewey's pragmatist aesthetics, as presented in Art as Experience, argues against the separation of fine arts from daily living. He criticized the museum conception of art, which isolates aesthetic objects. Instead, Dewey posited that aesthetic experience is a heightened and unified version of normal living processes, emphasizing the continuity between art and the everyday interactions of human beings.

50. (A) Liminality
Liminality refers to the threshold state during a ritual or performance where participants are betwixt and between social categories. In this state, normal social rules and hierarchies are often suspended or inverted. This concept, developed by Victor Turner and utilized in Performance Studies, highlights how rituals facilitate transformation and create a sense of communitas among participants before they re-enter society.

51. (C) Teach or instruct a moral lesson
The didactic view of art asserts that its primary purpose is to provide moral instruction or social guidance. According to this perspective, art should not merely please the senses or express emotions but should actively contribute to the ethical development of the audience. This view often evaluates the quality of an artwork based on the clarity and value of lessons.

52. (B) I, III, and IV only
Sattvika Bhavas are involuntary physical symptoms arising from the mind's pure emotional involvement. There are eight recognized types, including Stambha and Svara-bhanga. They are categorized as a subset of Anubhavas because they are external effects, but their internal origin distinguishes them from voluntary gestures. Bharata Muni included them as essential components in the original text of the Natyashastra.

53. (C) He praised poets for their direct access to the World of Forms.
Plato did not praise poets for having direct access to the World of Forms; rather, he criticized them for being far removed from it. He believed art was an imitation of an imitation, which led people toward shadows instead of truth. Consequently, he considered poetry dangerous and famously argued for the banishment of most poets from his ideal society.

54. (B) Vibhava and Anubhava
In the structure of Rasa theory, Vibhava represents the determinant or the cause of an emotion, while Anubhava represents the consequent physical manifestation or effect. This relationship mirrors the causal logic of drama, where environmental factors and character interactions lead to visible reactions. This pairing is fundamental to understanding how an internal emotional state is externalized and made perceptible.

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Purusha. Crucially, it does not lead to personal suffering; instead, it allows the audience to experience even tragic emotions as a form of pleasure by transcending attachments.

74. (A) An in-between, transitional state or space
Liminality is a key concept in performance studies, defining a transitional or threshold state where participants are between their old and new social identities. During this phase, ordinary social structures are often dissolved, creating a space for transformation and communal bonding. This idea, originally from anthropology, is used to analyze rituals, theatrical performances, and other events that move people through changes.

75. (D) Sri Sankuka - Nyaya (Logic/Inference)
The commentators of the Rasasutra were influenced by various philosophical systems. Sri Sankuka utilized Nyaya logic to develop his theory of Anumitivada, where Rasa is inferred by the audience. Bhattalollata was influenced by Mimamsa, Bhattanayaka by Sankhya, and Abhinavagupta by Kashmir Shaivism. Correctly pairing these theorists with their philosophical foundations is essential for understanding their unique interpretations of how flavor is realized.

76. (B) Emphasis - Making all components equal in visual weight
Emphasis is a principle of art that involves creating a focal point to draw the viewer's attention to a specific part of the composition. It is achieved by making one element stand out through contrast, size, or placement, rather than making all components equal. Making all elements equal in weight is more characteristic of balance or a uniform visual pattern.

77. (C) Art as Utility
When an artwork is designed to be functional, like a bench, while also conveying a social or environmental message, it aligns with the theory of Art as Utility. This perspective, championed by pragmatists like John Dewey, emphasizes that art should be integrated into daily life and have a practical or social purpose. It rejects the idea that art must remain separate.

78. (D) Vyabhichari Bhavas
The Natyashastra describes 33 transient emotions known as Vyabhichari or Sanchari Bhavas. These include states like anxiety, joy, and exhaustion that arise and subside during a performance. They serve to nourish and strengthen the dominant Sthayi Bhava. Categorizing and understanding these fleeting emotions requires competency in the specific terminology and psychological framework of classical Indian aesthetics established by Bharata Muni.

79. (A) The qualified, sensitive spectator
In Indian aesthetics, the Sahrudaya is the ideal audience member who possesses the sensitivity and cultural training required to fully experience Rasa. Literally meaning one of similar heart, the Sahrudaya can empathize with the characters and universalize the presented emotions. This concept emphasizes that the aesthetic experience is a collaborative process between the creator, the performer, and a receptive, capable spectator.

80. (A) Both Statement I and Statement II are true.
Bharata Muni used the analogy of a beverage, or Panaka, to explain the nature of Rasa. Just as various spices blend to create a unique, singular flavor that is different from its individual parts, the combination of various Bhavas results in a unified aesthetic experience. This comparison illustrates how complex emotional elements synthesize into the smooth, enjoyable essence known as Rasa.

81. (B) G.W.F. Hegel
G.W.F. Hegel is associated with the idea that art is the sensuous manifestation of the Idea or the expression of an ideal in sensory form. He viewed art as a stage in the development of Absolute Spirit, where truth is presented through visual or auditory media. This perspective emphasizes that art has a profound intellectual content made accessible through the senses.

82. (B) I, III, and IV only
Sri Sankuka's theory, Anumitivada, posits that Rasa is not directly perceived but inferred by the spectator. He used the Chitraturaganyaya analogy to describe this unique cognition, where the audience recognizes the imitation as something distinct from both truth and falsehood. Importantly, he argued that this aesthetic inference is a special kind of knowledge, different from ordinary logical deduction.

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Nirveda. Sattvika Bhavas are involuntary physical responses like Romancha. Uddipana Vibhavas are environmental factors, such as a deserted forest, that enhance the emotional mood and contribute to the realization of the intended aesthetic flavor.

65. (B) Vyabhichari Bhava
The term Sanchari Bhava is used interchangeably with Vyabhichari Bhava. Both terms refer to the 33 transient or fleeting emotional states that accompany and nourish the dominant Sthayi Bhava. They are called Sanchari because they move or circulate within the primary emotion, and Vyabhichari because they accompany it in various ways, helping to bring out the full aesthetic flavor of performance.

66. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta is regarded as the most authoritative commentator on the Rasasutra. In his monumental work, the Abhinavabharati, he synthesized the previous theories of Bhattalollata, Sri Sankuka, and Bhattanayaka. By utilizing the concept of Vyanjana and Dhvani, he resolved existing debates and established a comprehensive framework for understanding Rasa as a manifestation of the sensitive spectator's own refined consciousness.

67. (C) Catharsis
The formal elements of visual art are the tangible components used by artists, including color, line, space, form, shape, and texture. Catharsis is not a formal element but rather a psychological and aesthetic effect experienced by the audience, particularly in the context of drama. It refers to the emotional purgation or purification that results from witnessing a tragic event in theater.

68. (A) I, II, III, IV
Abhinavagupta's aesthetic theory follows a logical progression. It begins with the spectator's perception of the Vibhavas and Anubhavas on stage. This leads to Sadharanikarana, where the experience is stripped of personal particulars. Then, Vyanjana suggests the Rasa to the spectator's consciousness. Finally, this culminates in Brahmananda Sahodara, a state of supreme aesthetic bliss where the individual realizes their innate joyful nature.

69. (D) Statement I is false but Statement II is true.
The theory of Art as Imagination, championed by R.G. Collingwood, prioritizes the mental conception over the physical creation. Collingwood argued that the true work of art is the imaginative expression formed in the artist's mind. The physical artifact, such as a painting or sculpture, is merely a record or byproduct. Therefore, the essential artistic activity is internal rather than technical.

70. (B) Catharsis
When theater practitioners break the fourth wall, they aim to prevent the audience from becoming emotionally submerged in the characters. This technique, known as the alienation effect, prioritizes critical utility and social awareness over the traditional experience of Catharsis. By discouraging passive emotional purgation, the performance encourages the audience to maintain an intellectual distance and reflect on the social issues presented.

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71. (D) Adbhuta
Every Rasa in the Indian tradition is rooted in a specific Sthayi Bhava or permanent emotion. Adbhuta Rasa, representing the marvelous or the wonderful sentiment, is generated from the Sthayi Bhava of Vismaya, which translates to astonishment or wonder. When a character encounters something extraordinary or supernatural, this emotion is triggered and refined through artistic elements into the aesthetic experience.

72. (A) I, II, III, and V only
Leo Tolstoy's theory of Art as Communication emphasizes the sincerity of the artist's emotion and the clarity of its transmission. He believed that art should infect the audience with the same feelings experienced by the creator. For Tolstoy, the success of art is not based on formal beauty but on its ability to unite people through shared emotional experience and connection.

73. (C) It leads to the direct, personal suffering of the audience.
Bhojakatva is the function of language described by Bhattanayaka that enables the enjoyment of universalized aesthetic experience. It is influenced by Sankhya philosophy and compares aesthetic bliss to the pure consciousness of the

55. (D) Leo Tolstoy - What is Art?
Leo Tolstoy's seminal work on aesthetics is What is Art?, where he presents his theory of art as the communication of emotion. Aristotle is the author of Poetics, and Immanuel Kant wrote Critique of Judgment. John Dewey's major aesthetic work is Art as Experience. The Republic is by Plato. Identifying these authors with their correct works is a basic competency.

56. (A) Bhayanaka - Kamadeva
The Natyashastra assigns specific presiding deities to each Rasa. Bhayanaka Rasa, which represents terror, is associated with Kala, not Kamadeva. Kamadeva, the god of love, is the presiding deity of Shringara Rasa. Other correct associations include Rudra for the Raudra Rasa and Mahakala for Bibhatsa. These divine links underscore the archetypal and sacred nature of aesthetic experiences in Indian tradition.

57. (C) Balance
Balance is a principle of art that refers to the distribution of visual weight within a composition. By using proportion and symmetry, an artist can create a sense of stability and equilibrium. Balance can be symmetrical, where elements are mirrored, or asymmetrical, where different elements balance each other. It is crucial for guiding the viewer's eye and creating harmony.

58. (A) Aristotelian Catharsis
Analyzing how a protagonist's downfall purges the audience's negative emotions requires an understanding of Aristotelian Catharsis. In his Poetics, Aristotle argued that tragedy, by evoking pity and fear, allows for a healthy emotional release. This process purifies these emotions in the spectator, leading to psychological balance. This theory remains a fundamental framework for understanding the purpose and effect of tragic drama.

59. (D) That which follows or indicates emotion
The term Anubhava literally translates to that which follows or communicates the emotion. In Indian aesthetics, it refers to the external manifestations, such as physical gestures, facial expressions, or verbal utterances, that occur after an emotion has been triggered. These effects serve as the primary means for the audience to recognize and empathize with the character's internal state during a theatrical performance.

60. (A) Both Statement I and Statement II are true.
Performance Studies is a highly interdisciplinary field that emerged by bridging theater arts with social sciences. Victor Turner, an anthropologist famous for his work on ritual and liminality, collaborated with theater director Richard Schechner. Together, they developed a framework that views both artistic events and social rituals as forms of performance, expanding the study of human behavior across various boundaries.

61. (C) J.L. Austin
J.L. Austin developed the theory of speech acts and performative utterances, suggesting that language can do more than just describe reality; it can also create it. Actions like promising or naming are performative because the saying is the doing. This linguistic insight deeply influenced Performance Studies, as it provided a way to analyze how social realities are constructed through repeated acts.

62. (C) I, II, and IV only
Bhattalollata's Utpattivada, influenced by Mimamsa philosophy, posits that Rasa is generated as an effect. He argued that Rasa primarily resides in the original historical character and is superimposed onto the actor. The audience perceives the actor as the character, which leads to the production of Rasa. He did not utilize the principle of suggestion, which was a later development.

63. (A) It emphasizes the intrinsic value of formal qualities.
The theory of Art as Beauty, or Formalism, focuses on the intrinsic value of an artwork's formal elements like line, color, and shape. It suggests that aesthetic judgment should be independent of moral, social, or utilitarian purposes. This view often champions art for art's sake, arguing that the primary merit of a work lies in its beauty and formal composition.

64. (A) P-2, Q-4, R-3, S-1
Rasa theory involves several components that work together to create an aesthetic experience. Sthayi Bhavas are permanent emotions like Rati. Vyabhichari Bhavas are transient states like

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83. (C) Studying behavior as performance across various contexts.
Performance Studies is a broad academic discipline that looks beyond the traditional stage to analyze all forms of human behavior as performance. This includes rituals, sports, social interactions, and political events. It draws on anthropology, sociology, and theater arts to understand how identity and reality are constructed through performative acts, moving away from a narrow focus on written texts.

84. (A) P-3, Q-4, R-1, S-2
In Indian aesthetics, every Rasa is paired with a specific Sthayi Bhava or stable emotion. Veera Rasa corresponds to Utsaha. Bhayanaka corresponds to Bhaya. Shringara corresponds to Rati. Hasya corresponds to Hasa. These pairings are fundamental to Bharata Muni's system, describing how basic human emotions are refined into universalized aesthetic experiences within the context of a dramatic theatrical performance.

85. (C) The nature of beauty, art, and taste
Aesthetics is a branch of philosophy that explores the nature of beauty, art, and taste, as well as the creation and appreciation of beauty. It examines how we perceive and judge artistic works and what makes something aesthetically pleasing. Beyond visual arts, aesthetics also considers the sensory and emotional values expressed in nature, design, and various forms of expression.

86. (A) Both A and R are true and R is the correct explanation of A.
Bhattanayaka rejected earlier theories of production and inference because they failed to explain why audiences enjoy tragedies. He argued that if Rasa were a real emotion belonging only to the character or actor, witnessing suffering would cause the audience genuine pain. Instead, he proposed that aesthetic experience involves universalization, allowing the spectator to transcend personal concerns and enjoy detached bliss.

87. (D) Shanta
Bharata Muni originally listed eight Rasas in the Natyashastra: Shringara, Hasya, Karuna, Raudra, Veera, Bhayanaka, Bibhatsa, and Adbhuta. Shanta Rasa, representing tranquility and spiritual peace, was not included in the original core group. It was prominently introduced and championed by later commentators, most notably Abhinavagupta, who argued that it is the ultimate Rasa and the foundation of experience.

88. (A) I, II, IV, III
The history of Western aesthetics spans from ancient Greece to the modern era. Plato lived in the 4th century BCE, followed by Immanuel Kant in the 18th century, who redefined aesthetic judgment. Leo Tolstoy wrote his influential work on art in the late 19th century. Finally, John Dewey contributed his pragmatist views on art as experience in the mid-20th century.

89. (D) Statement I is false but Statement II is true.
While Immanuel Kant significantly shaped modern aesthetic theory, he did not coin the term. Alexander Baumgarten is credited with introducing the word aesthetics in the 18th century to describe the study of sensory perception and beauty as a distinct field of philosophy. Kant later adopted and refined the term in his own works, helping it achieve widespread prominence.

90. (A) Cultural ritual and performance
A harvest dance that serves social and religious purposes is a primary example of a cultural ritual analyzed in performance studies. Unlike a self-contained aesthetic object, such events are studied for their social function, symbolic meaning, and the way they enact community identity. This approach, influenced by anthropology, views performance as a dynamic social process rather than formal entertainment.

NODIA

91. (D) Intrinsic aesthetic delight
The theory of Art as Beauty asserts that the primary purpose of art is to provide intrinsic aesthetic delight through the formal qualities of the work. This perspective argues that art should be appreciated for its own sake, rather than for moral, social, or practical purposes. It emphasizes the sensory pleasure derived from harmony, proportion, and color, prioritizing formal beauty.

92. (A) I, II, and IV only
Abhivyaktivada, proposed by Abhinavagupta, argues that Rasa is manifested or suggested rather than newly created. It posits that Rasa resides latently in the sensitive spectator as a Vasana, or emotional impression. The artistic elements on

stage, the Vibhavas, act as suggestors that awaken this dormant state. This theory shifts the focus to internal experience, emphasizing manifestation over external production.

93. (C) It is overwhelmed and destroyed by Vyabhichari Bhavas.
Sthayi Bhava is the foundational, stable emotion that underlies a specific Rasa. Far from being destroyed by Vyabhichari Bhavas, it is actually nourished and strengthened by these transient feelings. Like a king surrounded by attendants, the Sthayi Bhava remains dominant throughout the aesthetic experience. Every recognized Rasa is rooted in one of these permanent psychological states, transformed into refined flavor.

94. (D) Sattvika Bhava
Sattvika Bhavas are involuntary physical reactions, such as sweating or a change in heartbeat, that arise from an actor's deep emotional concentration. Unlike voluntary gestures, these responses indicate a level of immersion where the actor's internal state is fully engaged. This authenticity is highly valued in classical Indian performance because it represents a genuine rather than superficial imitation of emotion.

95. (A) Space - The area within, around, or below an object
Space is a fundamental element of art that refers to the area within, around, above, below, or between objects. In three-dimensional art, it is the actual physical area, while in two-dimensional art, it can be the illusion of depth created by techniques like linear perspective. Other elements include line, which is a path, and form, which refers to mass.

96. (B) Tolstoy - Disinterestedness
Leo Tolstoy did not advocate for disinterestedness; in fact, he strongly opposed the idea that art should be appreciated without personal interest. He believed art's value lies in its emotional impact and social communication. Disinterestedness is the hallmark of Immanuel Kant's aesthetic theory. Other pairings accurately represent the core ideas of these influential thinkers in the Western aesthetic tradition.

97. (B) Art as Utility/Pragmatism
When architectural design integrates visual beauty with functional needs like visitor flow and lighting, it exemplifies the principles of Art as Utility or Pragmatist aesthetics. This approach, associated with John Dewey, argues that aesthetic value should be integrated into the tools and environments of daily life rather than being isolated. It evaluates art based on its effectiveness within experience.

98. (A) Catharsis
Assessing the emotional impact of a tragedy on a spectator requires an understanding of Catharsis. This Aristotelian concept explains how witnessing tragic events allows the audience to safely experience and purge intense emotions like pity and fear. This process is thought to provide a psychological benefit, leading to a state of emotional balance and purification, which is the central purpose.

99. (C) The thread of aesthetic experience
The word Rasasutra literally means the thread or aphorism of Rasa. It is the foundational formula provided by Bharata Muni in the Natyashastra to explain how aesthetic essence is realized through the combination of Vibhava, Anubhava, and Vyabhichari Bhava. This concise statement has served as the central point of analysis for centuries of Indian aesthetic debate and profound philosophical commentary.

100. (D) Statement I is false but Statement II is true.
Romantic period theorists generally rejected the classical view of art as strict imitation. Instead, they championed Art as Imagination and the expression of the artist's inner self and emotional life. Thinkers like Samuel Taylor Coleridge emphasized the creative power of the mind to transform and unify sensory experience into a higher artistic reality, moving away from the mirror of nature.

101. (C) Abhinavagupta
Abhinavagupta was a profound philosopher who integrated the tenets of Kashmir Shaivism, particularly the Pratyabhijna school, into his aesthetic theories. He viewed the realization of Rasa as a process of recognizing the soul's innate, joyful nature. By applying these metaphysical principles, he transformed Rasa theory from a

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study of dramatic production into a sophisticated philosophy of transcendental consciousness and bliss.

102. (C) I, II, and IV only
Vibhava is the determinant or cause of an emotion in Rasa theory. It is divided into Alambana, the person or object that is the primary source, and Uddipana, the environment that enhances the feeling. It is a central element in the process of Sadharanikarana, or generalization. Physical gestures are classified as Anubhavas, the effects of emotion, rather than causes.

103. (B) Art is a continuous interaction with the environment.
John Dewey's Art as Experience posits that art is not a static object in a gallery but a dynamic process of interaction between an individual and their environment. He argued that aesthetic experience is a heightened form of ordinary living, where a person achieves a sense of unity and fulfillment. This perspective emphasizes the functional and experiential nature of artistic creation.

104. (A) P-4, Q-2, R-1, S-3
Vyabhichari Bhavas are transient emotions that add depth to the primary sentiment. Nirveda refers to a state of detachment or world-weariness. Shram is the weariness or fatigue resulting from exertion. Mada represents intoxication or pride. Glani indicates a sense of weakness or exhaustion. Correctly identifying these 33 transient states is necessary for understanding nuanced emotional progression in Indian performance.

105. (B) Consequences or effects
In the framework of Rasa theory, Anubhavas are the outward signs, consequences, or effects that follow the internal awakening of an emotion. They include bodily movements, facial expressions, and verbal responses that allow the audience to perceive the character's internal state. While Vibhavas are the causes, Anubhavas are the visible reactions that demonstrate the impact of those causes on characters.

106. (A) Both A and R are true and R is the correct explanation of A.
Leo Tolstoy's aesthetic theory places extreme importance on the artist's sincerity. He argued that the primary function of art is to transmit a felt emotion to the audience. If the artist is insincere and does not genuinely feel the emotion they are trying to depict, the infection of the audience will fail, and the work cannot be successful art.

107. (C) Heightening personal biases and attachments.
Sadharanikarana is the process of universalization in Indian aesthetics. It involves stripping away the specific, individual limitations and personal biases associated with a character or situation. This allows the audience to experience emotions in a generalized form, leading to a shared aesthetic bliss. Rather than heightening personal attachments, it requires the suspension of the individual ego for detached enjoyment.

108. (A) The performative behaviors and interactions
When analyzing a political rally, a performance studies scholar focuses on the performative behaviors and interactions between the speakers and the crowd. This includes gestures, slogans, and the overall staging of the event to create a specific impact. This approach views political events as performances that construct reality and identity, rather than just looking at the literal content of speeches.

109. (D) Statement I is false but Statement II is true.
The Chitraturaganyaya, or picture-horse maxim, does not suggest that the audience believes the actor is literally the historical figure. Instead, it explains a unique type of aesthetic cognition. The spectator engages with the actor much like a viewer of a painted horse; they know it is an imitation, yet they respond to it as if it were real for the experience.

110. (B) Rhythm
A dance performance that relies on the timing of breath and footfalls emphasizes the artistic element of rhythm. Rhythm in performance is the patterned repetition of movement or sound in time. It creates a sense of flow and structure, guiding the audience's emotional response. Even without music, the internal rhythm of the performer's body can powerfully communicate complex feelings and ideas.

111. (D) Sankhya
Bhattanayaka utilized the principles of Sankhya philosophy to explain the enjoyment of Rasa.

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Indian tradition, this form of acting is the primary means of externalizing a character's internal state through physical expression. These deliberate movements allow the audience to perceive the intended sentiment, serving as the visible effect of the underlying emotional cause or determinant.

131. (D) Tolstoy
Leo Tolstoy's theory of art focuses on the infection of the audience by the artist's emotions. He argued that art is a human activity where one person consciously uses external signs to hand on to others the feelings they have lived through. The value of a work of art is measured by how effectively and sincerely it communicates these shared feelings.

132. (B) I, II, IV, and V only
Shanta Rasa represents the sentiment of tranquility and is rooted in the Sthayi Bhava of Nirveda or Sham. While not part of Bharata's original eight Rasas, it was championed by Abhinavagupta as the ultimate Rasa that leads toward spiritual liberation. He viewed it as the foundation from which all other Rasas emerge and into which they eventually dissolve in thought.

133. (C) It insists that art must replicate the physical world.
The theory of Imagination in art, especially during the Romantic era, emphasizes the creative power of the mind to transform and express internal visions. Far from insisting on the replication of the physical world, it values the artist's ability to transcend reality. It distinguishes the internal act of imaginative expression from external technical craft, prioritizing the mental conceptualization of artistic work.

134. (A) J.L. Austin
J.L. Austin is the philosopher who formulated the theory of performative utterances and speech acts. He argued that some statements do not merely describe reality but actually perform an action, such as promising or naming. This insight is fundamental to Performance Studies because it provides a linguistic framework for understanding how social identities and realities are enacted through specific repeated actions.

135. (B) Vachika - Verbal expression
Anubhavas are the outward signs of a character's emotion in Rasa theory. Vachika refers specifically to verbal expression, including the use of speech, tone, and poetic language to communicate internal states. Other types include Angika, Aharya, and Sattvika. Correctly identifying these categories is essential for understanding how a performer uses different media to convey a unified aesthetic experience to the audience.

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136. (D) Vibhavas - 10
In Bharata's system, there are traditionally 8 Sthayi Bhavas, 33 Vyabhichari Bhavas, and 8 Sattvika Bhavas. Vibhavas, the determinants or causes of emotion, are primarily categorized into two main types: Alambana and Uddipana. They are not limited to a specific number like ten. These various components work together according to the Rasasutra to produce the final refined aesthetic experience.

137. (B) Art as Utility/Pragmatism
Evaluating digital artwork based on its functional interface and user experience applies the principles of Art as Utility or Pragmatist aesthetics. This view, associated with John Dewey, argues that the value of an artwork is found in its integration with human experience and its functional effectiveness. It rejects the isolation of art and emphasizes the aesthetic quality of meaningful, purposeful interactions.

138. (A) Classical Indian epistemology and aesthetics
Distinguishing between Bhattalollata's theory of production and Abhinavagupta's theory of manifestation requires a deep understanding of classical Indian philosophy. These theories are rooted in different epistemological systems, such as Mimamsa and Kashmir Shaivism. They offer contrasting views on whether Rasa is an external product or an internal manifestation, reflecting a sophisticated historical debate on the nature of perception and consciousness.

139. (C) An object having volume and thickness
In visual arts, Form refers to an object that has three dimensions: height, width, and depth. This gives the object volume and thickness, distinguishing it from a simple two-dimensional shape. Form can be geometric, like a cube, or organic, like a person's body. It is a fundamental

121. (B) Vasanas
Abhinavagupta theorized that emotions reside latently in the spectator's subconscious as Vasanas, or latent impressions. These impressions are formed by previous life experiences. During a performance, the presentation of Vibhavas and Anubhavas acts as a trigger that awakens these dormant Vasanas, transforming them into the universalized aesthetic experience of Rasa. This explains why people experience the same performance differently.

122. (B) II, III, and IV only
The theory of Art as Utility, particularly in John Dewey's work, emphasizes that art should be integrated into daily life. It evaluates art based on its function and impact on the human experience, rejecting the idea of art for art's sake. Far from viewing art as strictly for museums, it argues that aesthetic value is found in meaningful interactions.

123. (D) Waves rising in the ocean of the Sthayi Bhava
In Indian aesthetics, the Vyabhichari or Sanchari Bhavas are often compared to waves in the ocean. The Sthayi Bhava represents the deep, stable ocean itself. These transient emotions arise, strengthen the primary sentiment, and then submerge back into it, just as waves rise and fall without changing the fundamental nature. This analogy illustrates how fleeting feelings contribute to depth.

124. (A) P-3, Q-1, R-4, S-2
The commentators of the Rasasutra offered different interpretations of the word Nishpatti. Bhattalollata proposed Utpatti, viewing Rasa as a generated effect. Sri Sankuka proposed Anumiti, where the audience deduces emotion. Bhattanayaka introduced Bhukti, focusing on universalization. Finally, Abhinavagupta championed Abhivyakti, where Rasa is suggested to consciousness. These four theories represent the major milestones in Indian aesthetic philosophy.

125. (D) Value
Value is the element of art that refers to the lightness or darkness of a color. It is a crucial tool for artists to create contrast, depth, and the illusion of light and shadow in a composition. By manipulating value, an artist can guide the viewer's eye and create a sense of three-dimensionality on a flat surface in art.

126. (A) Both A and R are true and R is the correct explanation of A.
Plato famously argued for the censorship of art in his ideal society because he believed it was deceptive and emotionally destabilizing. He viewed art as an imitation of an imitation, which led people away from the ultimate truth of the World of Forms. By appealing to passions rather than reason, he believed art could corrupt the virtuous character of citizens.

127. (D) Exclusion of non-theatrical behaviors
Performance Studies is defined by its inclusive and interdisciplinary approach, drawing from theater, anthropology, and sociology. It specifically includes non-theatrical behaviors like rituals, sports, and everyday social interactions as subjects of study. By analyzing the performative nature of all human activity, the discipline seeks to understand how identity and culture are enacted and negotiated in various modern social contexts.

128. (A) Bhavakatva
Bhattanayaka introduced Bhavakatva as a unique power of language in poetic texts. It is the function that universalizes the characters and their emotions, stripping them of their specific, personal, and historical associations. This process of generalization allows the audience to relate to emotions on a universal level, preparing them for the subsequent stage of aesthetic enjoyment, which he termed Bhojakatva.

129. (D) Statement I is false but Statement II is true.
In Kantian aesthetics, Disinterestedness does not mean boredom. Instead, it refers to a specific type of aesthetic judgment where the viewer appreciates the beauty of an object without any concern for its practical use, moral value, or the desire to possess it. This detached appreciation allows for a pure judgment of taste that seeks universal validity independent of personal interests.

130. (B) Angika Anubhava
When actors use bodily movements and exaggerated gestures to communicate emotion, they are utilizing Angika Anubhava. In the

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He argued that during the aesthetic experience, the mind is dominated by Sattva, leading to a state of bliss free from worldly attachment. This perspective compares aesthetic pleasure to the realization of the Purusha, which is detached from the fluctuations of the material world known as Prakriti.

112. (A) I, II, and IV only
Mimesis is a central concept in Western aesthetics, referring to the imitation or representation of nature. While Aristotle viewed it as a natural human instinct that leads to learning and pleasure, Plato viewed it negatively as a deceptive copy of reality. It serves as the foundation for classical representational art. It does not advocate for abstract art, which emerged much later.

113. (B) They are voluntary and easily counterfeited.
Sattvika Bhavas are involuntary physical manifestations that arise from a state of deep emotional concentration or Sattva. They include responses like tears, trembling, and fainting. Because they are involuntary, they are considered difficult to fake or counterfeit successfully without genuine internal involvement. They are highly valued in performance because they indicate the actor's profound immersion in the character's emotional state.

114. (A) Understand performance in diverse cultures
The shift toward Performance Studies was driven by the need to understand performance beyond the limits of Western scripted theater. This discipline incorporates rituals, storytelling, and social behaviors from diverse cultures worldwide. By expanding the definition of performance, scholars can analyze how different societies construct meaning, identity, and community through various types of behavior, moving away from text-based approaches.

115. (D) Dewey - Art as Experience
Different philosophers defined art based on its function or nature. John Dewey is famous for his theory of art as experience, emphasizing the continuity between aesthetic objects and daily life. Tolstoy viewed art as an infection or communication of emotion, and Kant focused on disinterested judgment. Plato described art as mimesis, while expression is associated with later Romantic thinkers.

116. (C) Sattvika - Artificial lighting systems
Anubhavas are the external signs of a character's emotion. Angika refers to bodily gestures, Vachika to verbal expression, and Aharya to costumes and makeup. Sattvika Anubhavas are involuntary physical responses like tears or trembling that arise from deep mental involvement. Artificial lighting systems are part of stagecraft and technical design, but they are not considered an Anubhava of the character.

117. (B) Unsuccessful or bad art
According to Leo Tolstoy's theory of Art as Communication, the value of art is determined by its ability to transmit the artist's emotion to the listener. A song that is technically perfect but fails to evoke any feeling is considered unsuccessful or bad art because it fails in its primary purpose of emotional infection and the promotion of social union.

118. (A) Bharata's Rasasutra
Mapping the progression from Vibhava to Rasa requires knowledge of Bharata Muni's Rasasutra. This foundational formula, found in the Natyashastra, explains how aesthetic experience is produced through the conjunction of various dramatic elements. Understanding this process is essential for anyone studying the classical Indian performing arts and the philosophical underpinnings of how emotions are transformed into universalized aesthetic experiences.

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119. (C) Poetics
The term Catharsis was introduced by Aristotle in his foundational text, Poetics. In this work, he defined tragedy as an imitation of an action that, through pity and fear, effects the purgation of these emotions. This concept served as a defense of poetry against Plato's criticisms, suggesting that art has a beneficial psychological function by helping to balance emotional life.

120. (C) Statement I is true but Statement II is false.
In the Indian aesthetic tradition, Karuna Rasa is indeed rooted in the Sthayi Bhava of Shoka, or sorrow. However, the Sthayi Bhava of Bibhatsa Rasa is Jugupsa, which means disgust or revulsion, not Bhaya. Bhaya is the Sthayi Bhava for the Bhayanaka Rasa. Correctly matching each Rasa with its unique permanent emotion is fundamental to mastering classical Rasa theory.

element that artists use to create a sense of physical presence and structure.

140. (B) Both Statement I and Statement II are false.
In the context of Rasa theory, the definitions provided in the statements are swapped. Alambana Vibhava is the core object or person that serves as the base for the emotion, such as the hero or heroine. Uddipana Vibhava refers to the environment or setting, like a garden, that enhances and intensifies that emotion. Correctly identifying these causes is essential.

141. (D) How an audience can enjoy tragedy without suffering.
Sadharanikarana, or universalization, solves the problem of how a spectator can experience tragic emotions through art without the personal pain that would accompany those same emotions in real life. By stripping away individual associations, the process allows the audience to view grief as a universal human experience. This transformation enables the transition from worldly suffering to refined, detached, and impersonal enjoyment.

142. (B) I, II, and IV only
Abhinavagupta is the author of the Abhinavabharati, a comprehensive commentary on the Natyashastra. He was a central figure in Kashmir Shaivism and used its principles to explain aesthetic experience. He championed Shanta Rasa as the ultimate sentiment. Far from rejecting Vyanjana, his entire theory of manifestation relies on the power of suggestion to awaken latent emotional impressions in the spectator.

143. (D) Chinta (Anxiety)
Chinta, or anxiety, is one of the 33 Vyabhichari Bhavas listed by Bharata Muni. These are transient emotions that arise and then disappear, supporting the dominant Sthayi Bhava. Rati and Krodha are Sthayi Bhavas, and Sveda is a Sattvika Bhava. Understanding the classification of these emotional states is vital for analyzing the psychological depth and complexity of classical Indian performances.

144. (A) P-3, Q-4, R-1, S-2
Indian aesthetics uses several key terms to describe the artistic process. Vyanjana refers to the power of suggestion in art. Vasanas are the latent psychological impressions that reside in the spectator's mind. The Sahrudaya is the sensitive spectator capable of realizing Rasa. The Natyashastra is the foundational text of Indian dramaturgy. Together, these concepts provide a framework for aesthetic realization.

145. (A) Sthayi is dominant, while Vyabhichari is transient.
The fundamental distinction between Sthayi Bhava and Vyabhichari Bhava lies in their duration and stability. Sthayi Bhavas are the dominant, permanent emotions that remain throughout a performance and are eventually transformed into Rasa. In contrast, Vyabhichari Bhavas are transient, fleeting feelings that arise, nourish the primary sentiment, and then submerge. Like waves on an ocean, they provide variety.

146. (A) Both A and R are true and R is the correct explanation of A.
John Dewey strongly criticized the museum conception of art in his pragmatist theory. He argued that isolating aesthetic objects in galleries separates them from the everyday flow of human experience and the conditions that give them meaning. For Dewey, art should be understood as a continuous interaction between individuals and their environment, integrated into the normal activities of daily life.

147. (B) A purely abstract geometric sculpture
The concept of Art as Imitation assumes that art should represent or reflect external reality. A hyper-realistic painting or a documentary photograph fits this model. However, a purely abstract geometric sculpture does not attempt to mimic any physical object from nature. It focuses on formal qualities like shape, line, and volume for their own sake, making it a significant exception.

148. (A) Richard Schechner and Victor Turner
Analyzing a wedding as a performative event utilizes theories from Richard Schechner and Victor Turner. They expanded the study of performance beyond theater to include rituals and social dramas. Turner's work on liminality and Schechner's focus on broad human performance behavior created the foundation for modern Performance Studies. This approach

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examines how symbolic events construct social reality and identity.

149. (D) Statement I is false but Statement II is true.
Romancha, which refers to goosebumps or the thrilling of the body, is not a Vyabhichari Bhava. It is specifically classified as one of the eight Sattvika Bhavas in Indian aesthetics. These are involuntary physical manifestations that arise from profound emotional concentration and involvement. Identifying Romancha correctly is crucial for understanding how the Indian tradition distinguishes between fleeting feelings and physical responses.

150. (B) Performance Studies
An interactive performance that dissolves the boundary between audience and actor is best studied under Performance Studies. This discipline analyzes how social roles and spaces are negotiated and transformed through performative acts. By looking at the actual interaction and the dissolution of traditional conventions, Performance Studies provides tools to understand the broader implications for human behavior and identity construction.

151. (B) Aestheticism
Aestheticism is the philosophical view that art should be defined and valued primarily for its formal beauty rather than for moral, social, or utilitarian purposes. Often associated with the art for art's sake movement, it emphasizes the intrinsic pleasure derived from artistic form. This perspective rejects didacticism and pragmatism, arguing that the highest goal of art is sensory delight.

152. (B) I, II, IV, and V only
Bhattanayaka made a significant contribution by shifting the focus of Rasa to the spectator. He introduced Bhavakatva and Bhojakatva, using Sankhya philosophy to explain how aesthetic enjoyment involves a state of pure Sattva. He notably rejected the theory of Vyanjana. He also compared aesthetic pleasure to the supreme bliss of realizing Brahman, emphasizing the transcendental nature of aesthetic experience.

153. (D) It lists Sthayi Bhava as one of its explicit conjoining elements.
The Rasasutra, found in the 6th chapter of the Natyashastra, famously states that Rasa is produced from the union of Vibhava, Anubhava, and Vyabhichari Bhava. Interestingly, it does not explicitly list Sthayi Bhava in the formula, even though it is understood to be the permanent base that is transformed into Rasa. This omission has led to extensive debate among commentators.

154. (D) Performance Studies
Performance Studies involves a theoretical shift that views reading and interpretation as active, performative processes rather than passive consumption of a fixed text. This perspective emphasizes how meaning is performed and negotiated between the work and the audience in a specific context. It moves beyond the idea of art as a static object, focusing instead on the dynamic, enacted relationships.

NODIA

155. (C) Veera - Heroism and energy
In Indian aesthetics, each Rasa is defined by a specific emotional quality. Veera Rasa represents the heroic sentiment and is characterized by energy, courage, and enthusiasm. Hasya Rasa is associated with laughter and humor, and Bibhatsa with disgust and revulsion. Karuna Rasa represents compassion or sorrow. Correctly identifying these defining characteristics is essential for understanding how experiences are refined.

156. (B) R.G. Collingwood - Art as Magic/Utility
R.G. Collingwood is primarily associated with the theory of Art as Imagination and Expression, where he specifically distinguished true art from art as magic or art as amusement. Other pairings are correct: Aristotle defined Catharsis, Tolstoy emphasized Art as Communication, and Kant formulated the concept of Disinterested Aesthetic Judgment. Collingwood's core contribution lies in defining art as mental expression.

157. (B) Art as Beauty / Formalism
An abstract artwork that explores the interaction of colors without mimicking reality or sending a moral message aligns with the theory of Art as Beauty or Formalism. This perspective values an artwork's formal qualities, such as color and line, for their own sake. It prioritizes the intrinsic

aesthetic delight provided by visual structure over external functions like social communication.

158. (A) The causal environment of an emotional state
Distinguishing between Alambana and Uddipana Vibhavas is a core competency in analyzing the causal structure of an emotional state in Rasa theory. Alambana refers to the primary person or object that triggers emotion, while Uddipana refers to the environmental factors that intensify it. Together, they provide the necessary context for the development of the Sthayi Bhava within a dramatic setting.

159. (D) Aesthetic experience as supreme bliss
According to Abhinavagupta, Brahmananda Sahodara means that aesthetic experience is the twin brother of the supreme spiritual bliss of realizing Brahman. This term highlights that the state of realizing Rasa is a transcendental, joyful experience where the individual ego is suspended. While it is temporary, it offers a glimpse into the soul's innate blissful nature, elevated above the mundane world.

160. (A) Both Statement I and Statement II are true.
Aristotle developed the concept of Catharsis partly to respond to Plato's negative view of poetry. While Plato argued that tragedy dangerously inflames the passions, Aristotle contended that it provides a healthy release. By evoking pity and fear in a controlled theatrical environment, tragedy allows the audience to purge these emotions, leading to psychological purification and a more balanced emotional state.

161. (B) Use of similar or related elements
Harmony in an artwork is primarily achieved through the use of similar or related elements that create a sense of unity and visual cohesion. By repeating colors, shapes, or textures, the artist can ensure that different parts of the composition feel like they belong together. While contrast adds interest, harmony provides a visually satisfying effect that makes the entire work feel complete.

162. (B) II, III, and IV only
Rasa is not an objective property of a physical script; instead, it is an experiential state realized within the consciousness of the Sahrudaya. It is considered Alaukika, or transcendental, because it differs from ordinary, worldly emotions. In the aesthetic state, emotions are universalized and experienced as pure bliss, allowing the viewer to transcend their personal particulars and participate in essence.

163. (D) Sincerity of emotion
For Leo Tolstoy, the primary vehicle for Art as Communication is the sincerity of the emotion being transmitted. He argued that the artist must genuinely feel the emotion and use external signs to clearly hand it on to others. The success and value of an artwork are judged by the degree of emotional infection. Without sincerity, the transmission fails completely.

164. (A) P-3, Q-1, R-2, S-4
The Natyashastra assigns symbolic colors to each Rasa to help communicate their emotional quality. Shringara is associated with light green. Raudra is red, representing anger and intensity. Hasya is white, and Karuna is dove-colored. These visual associations provide a standardized system for performers to enhance the aesthetic atmosphere and guide the audience's emotional response through costumes and stage design.

165. (A) The concentrated inner state of the mind
The term Sattvika indicates that these physical responses arise from Sattva, or a mind that is concentrated and purely engaged with the emotion. These are involuntary reactions, such as trembling or tears, that occur when an actor is deeply immersed in the internal state of the character. Unlike voluntary gestures, Sattvika Bhavas are indicators of true emotional involvement in theater.

166. (A) Both A and R are true and R is the correct explanation of A.
Sri Sankuka's theory of Anumitivada is deeply rooted in Nyaya philosophy, which focuses on logic and inference. He theorized that the audience does not directly perceive Rasa but instead infers it from the actor's expert portrayal. Just as one infers fire from seeing smoke, the spectator deduces the character's internal emotion by observing the external physical manifestations provided.

167. (D) Syadvada
Traditional commentarial theories on the Rasasutra include Utpattivada, Anumitivada,

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personal ego and individual limitations. This elevated state is often compared to spiritual bliss.

205. (C) Reflect or mirror the external reality.
The theory of Art as Imitation assumes that the primary function of art is to reflect or mirror the external reality. Whether imitating nature, human action, or historical events, this view evaluates art based on its accuracy and effectiveness in representing the physical world. This classical perspective focuses on representational quality rather than expressive or functional aspects of artistic creation.

206. (D) Bliss (Ananda)
According to Abhinavagupta, the realization of Rasa involves the lifting of the veil that normally obscures the spectator's consciousness. When this veil of personal ego and worldly anxiety is removed through art, the individual's innate bliss, or Ananda, is revealed. This perspective, influenced by Kashmir Shaivism, views aesthetic experience as a state of self-revelation where the spectator discovers joy.

207. (A) Actions that are rehearsed and repeated.
Restored Behavior, a term coined by Richard Schechner in Performance Studies, refers to actions that are independent of the original systems that produced them. These are strips of behavior that can be rehearsed, repeated, and re-presented in different contexts, such as rituals or theater. This concept emphasizes that performances are not spontaneous occurrences but are built from fragments of behavior enacted.

208. (A) Emphasis
Emphasis is the principle of art used to create a focal point or a center of interest in a composition. By making one element stand out through size, color, or placement, the artist directs the viewer's eye to the most important part of the work. This helps to establish a visual hierarchy and ensure that the primary message is effectively communicated.

209. (C) Art as Communication (Tolstoy)
Leo Tolstoy's theory of Art as Communication argues that the value of art lies in its ability to bring about moral improvement through the transmission of sincere feelings. He believed that when an artist effectively infects the audience with their own emotions, it fosters empathy. This emotional union is the foundation for social cohesion and moral progress in human society.

210. (C) Four
Bharata Muni's Natyashastra describes four distinct types of Abhinaya used to communicate internal states to the audience. These include Angika, Vachika, Aharya, and Sattvika. Together, these four media provide a comprehensive system for performers to externalize emotions and create a unified, refined aesthetic experience of Rasa in the classical Indian dramatic tradition.

211. (B) Sattvika
The four types of Abhinaya described by Bharata are Angika, Vachika, Aharya, and Sattvika. Sattvika Abhinaya is considered the most subtle and difficult to master, as it involves involuntary physical responses like tears or trembling that arise from deep mental involvement. These authentic manifestations are vital for achieving a convincing performance, as they indicate the actor's complete immersion in internal states.

NODIA

212. (B) Mimamsa
Bhattalollata's theory of Utpattivada, which views Rasa as a produced effect, was fundamentally influenced by the Mimamsa school of Indian philosophy. Mimamsa focuses on the ritualistic and causal aspects of language and action. By applying this framework, Bhattalollata interpreted the aesthetic experience as a result of specific causes and effects that generate Rasa as a tangible product of performance.

213. (C) Anumitivada
A performance where the audience logically deduces the emotion from the actor's physical signs supports the premise of Anumitivada. Proposed by Sri Sankuka, this theory argues that Rasa is not directly produced but is inferred by the spectator. Much like inferring fire from smoke, the audience uses their logical faculty to conclude the presence of the character's internal feeling on stage.

214. (D) Bhaya
In the Indian aesthetic system, every Rasa is derived from a corresponding Sthayi Bhava or permanent emotion. The Bhayanaka Rasa, which represents the sentiment of terror, is rooted in the

the psychological texture and the variety of feelings in performance.

177. (B) Vyanjana
Vyanjana is the suggestive power of language or art that allows a reader to uncover deep, unstated meanings beneath literal words. In Indian aesthetics, this is considered the most important power for the manifestation of Rasa. While Abhidha provides literal meaning and Lakshana the metaphorical, Vyanjana suggests the emotional essence, allowing for a profound resonance in the sensitive spectator.

178. (A) Performance Studies
Analyzing how gender is performative, as articulated by Judith Butler, falls within the domain of Performance Studies. This discipline explores how social identities are not fixed but are constructed through repeated behaviors and social enactments. By bridging sociological theories with the mechanics of performance, scholars can understand how cultural norms are reinforced or challenged through the daily acting out of roles.

179. (D) Generator and Generated
Bhattalollata, the author of Utpattivada, viewed the relationship between the Vibhavas and Rasa as one of cause and effect, or generator and generated. He believed that the aesthetic flavor is produced as a real effect resulting from the presence of specific determinants and manifestations on stage. This perspective, influenced by Mimamsa philosophy, focuses on the production of Rasa as something physically generated.

180. (D) Statement I is false but Statement II is true.
The element of Space in art is not limited to three-dimensional objects like sculptures. In two-dimensional works like paintings, space refers to the illusion of depth and distance created on a flat surface. Artists use techniques like linear perspective, overlapping, and atmospheric perspective to create this sense of space. Understanding how space functions in different media is essential for analysis.

181. (B) Leo Tolstoy
Leo Tolstoy provided this definition of art in his work What is Art?. He emphasized that art is a means of communicating lived feelings from one person to another through external signs. This process creates a bond of shared emotion between the artist and the audience. Tolstoy's theory prioritizes this emotional infection and social union over formal beauty or concepts.

182. (D) I, II, III, and IV
Utpattivada, the theory of production proposed by Bhattalollata, argues that Rasa is a real emotion generated in the historical character and superimposed onto the actor. While a significant early theory, it was critiqued because it could not explain how an audience derives pleasure from witnessing someone else's emotions. It views the aesthetic experience primarily as a result of causal relationships.

183. (D) Emotional purging and purification
The concept of Art as Catharsis focuses on the audience's emotional response to tragedy. It posits that by witnessing pity and fear on stage, the spectator undergoes a process of purging and purification. This emotional release results in a healthier psychological state, as the audience is cleansed of disruptive feelings. This theory, central to Western aesthetics, explains the beneficial impact.

184. (A) P-4, Q-3, R-1, S-2
Aesthetic concepts describe different aspects of the relationship between art and the audience. Disinterestedness involves appreciating beauty without practical desire. Mimesis refers to the imitation of nature. Sadharanikarana is the universalization of emotion in the Indian tradition. Performativity deals with behaviors that construct reality. Each of these terms highlights a specific philosophical framework used to analyze the nature of artistic performance.

185. (C) 33
Bharata Muni listed 33 Vyabhichari Bhavas in the Natyashastra. These are the transient or fleeting emotions, such as joy and anxiety, that arise and then disappear within the context of a dominant permanent emotion. They are compared to waves that add depth and movement to the ocean of the Sthayi Bhava. These states provide the necessary emotional variety for performance.

NODIA

to the name of the color, value to its lightness or darkness, and intensity to its purity or brightness. By manipulating these properties, artists can create a wide range of visual effects and moods in their work. Understanding these properties is essential for analysis.

225. (B) Aestheticism
The theory of Art as Beauty reached a peak in the late 19th century with the Aestheticism movement. Often summarized by the slogan art for art's sake, this movement argued that art's primary value is aesthetic rather than moral. It emphasized the pursuit of beauty and refined sensory pleasure as the highest goal, rejecting the idea of didactic purposes.

226. (B) Stambha (Physical paralysis)
Stambha is one of the eight Sattvika Bhavas recognized in Indian aesthetics. These are involuntary physical reactions that arise from deep emotional concentration. Other examples include Romancha and Ashru. Unlike Vyabhichari Bhavas which are psychological states, Sattvika Bhavas are physical symptoms that indicate the actor's profound internal involvement in the character's emotion, making them authentic manifestations on the stage.

227. (D) Historical limitations
Bhattanayaka's concept of Bhavakatva refers to the power of language that universalizes dramatic presentation. It strips the characters and their emotions of their specific, personal, and historical limitations. This process, known as Sadharanikarana, allows the audience to relate to emotions as universal human experiences rather than being restricted to the particular life of a historical figure. This is necessary for enjoyment.

228. (D) Late 20th Century
Performance Studies emerged as a distinct academic discipline in the late 20th century. It developed through the collaboration of theater directors like Richard Schechner and anthropologists like Victor Turner. By integrating social sciences and humanities, the field moved beyond traditional theater to study human activities like rituals and social interactions as performance, providing a new framework for cultural analysis.

229. (B) A technique to externalize the imagination.
According to R.G. Collingwood's Art as Imagination, the physical act of painting or writing is a technical craft used to externalize the imaginative expression. He distinguished between this physical craft and the true artistic activity, which is the internal expression of emotion in the artist's mind. For Collingwood, the essence of art lies in this mental and imaginative process.

230. (A) Balance
Use of symmetry and proportion in stage design to evoke calm and satisfaction relies on the principle of balance. Balance refers to the distribution of visual weight in a composition. Symmetrical balance, where elements are mirrored on either side of an axis, creates a sense of stability. By using these techniques, a designer can guide the audience's visual experience.

231. (C) The realization of Rasa by the spectator
Rasanubhava refers to the actual experience or realization of Rasa by the spectator. In Indian aesthetics, this is the ultimate goal of any artistic performance. It is a state of universalized, transcendental bliss where the audience member tastes the emotional essence. This realization requires a sensitive spectator who can transcend personal ego to participate in the impersonal and joyful essence.

232. (A) Laukika (Mundane)
The word Nishpatti in the Rasasutra has been interpreted in three primary ways by commentators: Utpatti, Anumiti, and Bhukti, with Abhinavagupta adding Abhivyakti. These interpretations explain how the transcendental experience of Rasa is achieved. Laukika refers to mundane emotions, which are the very things that aesthetic experience seeks to transcend. Therefore, it is not used as a theoretical interpretation here.

233. (C) The deceased or suffering loved one
In Karuna Rasa, the Alambana Vibhava—the primary person or object that triggers the emotion—is typically a deceased or suffering loved one. This person serves as the essential base for the character's and the audience's feeling of sorrow. While environmental factors might enhance the mood, the central focus of

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in color, not trembling. Correctly identifying these responses is essential for understanding how the tradition values authentic manifestations of internal states.

196. (C) Bhattanayaka - Abhivyaktivada
Bhattanayaka is associated with Bhuktivada, the theory of enjoyment, and the concepts of Bhavakatva and Bhojakatva. Abhivyaktivada, the theory of manifestation through suggestion, was proposed by Abhinavagupta. Other pairs are correct: Bhattalollata formulated Utpattivada, and Sri Sankuka developed Anumitivada. This distinction is vital for understanding the historical progression and the differing philosophical foundations of the major commentators who interpreted Bharata's Rasasutra.

197. (B) Catharsis
When an artwork intentionally evokes pity and terror to cleanse the viewer of negative emotions, it is applying the Aristotelian theory of Catharsis. According to Aristotle, tragedy provides a safe environment for audiences to experience these intense feelings, which then results in their purgation or purification. This emotional release leads to a sense of relief and psychological balance in the audience.

198. (A) Performance Studies and spatial dynamics
Analyzing how the architectural layout of a theater influences the audience's perception is a key aspect of Performance Studies. This discipline examines the spatial dynamics and the environment of a performance as part of the overall experience. By looking at how physical space shapes interaction between actors and spectators, scholars can understand the broader social and psychological impact of the event.

199. (D) Chitraturaganyaya (Picture-horse cognition)
Sri Sankuka used the Chitraturaganyaya, or the maxim of the painted horse, to explain the unique cognition of an audience during a performance. He argued that the spectator does not see the actor as literally real or as a mere lie. Instead, it is a special type of aesthetic inference. Much like seeing a horse in a painting, the audience engages.

200. (D) Statement I is false but Statement II is true.
In Rasa theory, Anubhavas are not the causes of emotion; they are the outward effects or manifestations that follow its awakening. The causes are called Vibhavas. Anubhavas include physical gestures and facial expressions that allow the audience to perceive the character's internal state. Correctly distinguishing between causes and effects is a fundamental requirement for understanding the structural relationship in Indian aesthetics.

NODIA

201. (B) Veera
Veera Rasa, representing the heroic sentiment, is generated from the Sthayi Bhava of Utsaha, which translates to energy, courage, or enthusiasm. When a character displays determination and vigor in the face of challenges, this permanent emotion is refined through artistic elements into the aesthetic experience of heroism. Each Rasa in the Indian tradition is rooted in such a specific emotion.

202. (A) Clive Bell
Clive Bell is the aesthetician who famously defined art as significant form. This concept is a cornerstone of Formalist theory, suggesting that the value of an artwork lies not in its representational content but in the specific arrangement of formal elements like lines and colors. For Bell, these combinations evoke a unique aesthetic emotion independent of the viewer's ordinary associations.

203. (D) Space
Space is the element of art that refers to the area or emptiness around, above, below, within, or between objects. In three-dimensional art, it is the actual volume an object occupies and the area surrounding it. In two-dimensional art, artists create the illusion of space and depth on a flat surface using various techniques. It is a vital component for defining shapes.

204. (A) Transcendental or extraordinary
In Indian aesthetics, the term Alaukika describes the aesthetic experience as transcendental or extraordinary. It signifies that the realization of Rasa is different from mundane, worldly emotional experiences. In the state of Alaukika, emotions are universalized and experienced as pure bliss, allowing the spectator to transcend

and Bhuktivada, culminating in Abhivyaktivada. These four theories represent the major historical perspectives in Indian aesthetics. Syadvada, however, is a fundamental doctrine of Jain philosophy regarding the relativity of truth and manifoldness of reality. While a significant philosophical concept, it is not one of the standard theories for Rasa.

168. (A) Sadharanikarana
The process of an audience member experiencing a detached and elevated emotional understanding rather than personal suffering is called Sadharanikarana. In Indian aesthetics, this means generalization, where the specific details of a character's grief are stripped away. This allows the spectator to relate to the emotion on a universal level and enjoy the refined aesthetic flavor without being overwhelmed.

169. (D) Statement I is false but Statement II is true.
The theory of Art as Imagination, championed by R.G. Collingwood, asserts that the true work of art is the mental, imaginative expression formed in the artist's mind. The physical painting or sculpture is merely a record or byproduct. It serves as a medium to communicate the artist's vision, but the essential artistic activity remains the creative and imaginative expression.

170. (C) Dewey's Pragmatist Aesthetics
An architectural design that integrates visual beauty with practical social functions, like a flood barrier, exemplifies Dewey's Pragmatist Aesthetics. John Dewey argued that art should not be a separate, isolated object but should be continuous with the processes of living. By making functional tools aesthetically meaningful, this approach seeks to enhance human experience and fulfill practical social needs.

171. (D) Bibhatsa
In Indian aesthetics, the Bibhatsa Rasa, representing the sentiment of disgust or revulsion, is traditionally associated with the Sthayi Bhava of Jugupsa. When a character encounters something loathsome or repulsive, this permanent emotion is triggered. Through artistic representation, this feeling of disgust is refined into a universalized aesthetic experience. Each Rasa is rooted in such a specific stable emotion.

172. (A) I, II, IV, and V only
Performance Studies is a broad discipline that views everyday social interactions as performances, drawing on Erving Goffman's sociological work. It utilizes concepts like restored behavior to analyze how actions are rehearsed and repeated in rituals and daily life. It does not restrict itself to scripted theater but rather investigates all forms of behavior to understand how identity is constructed.

173. (D) It claims pleasure is based on selfish desires.
Immanuel Kant's aesthetic theory famously argues the opposite: that pure aesthetic pleasure is disinterested and not based on selfish desires or practical needs. He posited that judgments of taste must be independent of the existence of the object or any personal interest in it. For Kant, beauty is appreciated through the free play of imagination and understanding.

174. (A) Vibhava and Anubhava
The cause-and-effect relationship in drama, such as a loud noise leading to a physical jump, corresponds to the relationship between Vibhava and Anubhava. Vibhava is the determinant or stimulus that triggers the emotion, while Anubhava is the consequent physical manifestation or response. This pairing is the basic building block of Rasa theory, explaining how environment and actions combine.

175. (D) John Dewey - Art as Experience
John Dewey is the philosopher most closely associated with the theory of Art as Experience, emphasizing that aesthetic value is found in the interaction between a person and their environment. Aristotle is linked to Catharsis, Plato to Mimesis, and Leo Tolstoy to Art as Communication. Correctly identifying Dewey's approach is fundamental for understanding theories that integrate art into life.

176. (C) Vyadhi - Health/Vitality
Vyabhichari Bhavas are transient emotional states that support the primary Sthayi Bhava. Vyadhi is incorrectly paired here, as it actually refers to sickness or disease rather than health and vitality. Other examples like Harsha, Smriti, and Shanka are correctly defined. Understanding these 33 transient states is necessary for analyzing

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Sthayi Bhava of Bhaya, or fear. When a character is confronted by a terrifying object or situation, this permanent emotion is triggered and refined into the universalized aesthetic experience.

215. (D) A feeling of unity, completion, and fulfillment.
According to John Dewey's Art as Experience, an aesthetic experience is characterized by a sense of unity, completion, and fulfillment. He argued that while ordinary life can be fragmented, an aesthetic experience has a distinct beginning, middle, and end, where all parts contribute to a unified whole. This feeling of consummation distinguishes an experience from the routine flow of living.

216. (A) Wearing a costume to show poverty
Aharya Anubhava refers to the external effects produced through costumes, makeup, and stage properties. Wearing a specific costume to indicate a character's social status is a primary example of this type of representation. It is one of the four types of acting described in the Natyashastra, helping the audience to immediately recognize the character's role and circumstances in drama.

217. (B) Enacts a social transformation via ritual
In Performance Studies, a graduation ceremony is analyzed as a performance because it enacts a significant social transformation through ritual actions. It is a rite of passage that moves individuals from one status to another. This approach focuses on how such symbolic events construct social reality, identity, and community status through repeated and formalized performative acts within a society.

218. (A) A judgment involving personal interest
Immanuel Kant argued that a pure aesthetic judgment must be disinterested. If someone appreciates a painting of fruit because it triggers hunger or a desire to eat, their judgment involves a personal interest. Such a response is based on sensory gratification rather than the free play of imagination. For Kant, true beauty is appreciated for its formal qualities alone in judgment.

219. (D) Both B and C
Both Plato and Socrates were critical of Mimesis, or imitation. They argued that art is far removed from the truth of the World of Forms and can lead citizens toward deceptive appearances. Furthermore, they believed that by appealing to emotions rather than reason, poetry and drama could weaken character. Consequently, they advocated for strict censorship or banishment of most imitative arts.

220. (C) Dhvani theory (Anandavardhana)
The idea that Rasa is suggested through Vyanjana is deeply rooted in the Dhvani theory established by Anandavardhana. This linguistic philosophy posits that the most profound meaning in poetry, known as resonance, is not stated directly but is suggested. Abhinavagupta later integrated this theory into his aesthetic framework, arguing that Rasa is the ultimate suggested meaning that resonates in consciousness.

221. (D) To instruct or impart moral values.
From a didactic perspective, the primary purpose of art is to instruct the audience and impart moral or social values. This view holds that art should serve a higher ethical function rather than just providing pleasure. According to this theory, the quality and success of an artwork are often judged by the value and clarity of the lessons it teaches.

222. (B) Vyabhichari Bhavas
The 33 transient emotions that support and nourish the dominant Sthayi Bhava are called Vyabhichari or Sanchari Bhavas. These are fleeting feelings like joy or anxiety that arise and then submerge during the course of a performance. Much like waves in the ocean, they provide variety and emotional depth to the primary sentiment without altering its fundamental nature.

223. (D) Avarana
According to Abhinavagupta, the barrier that prevents the spectator from realizing aesthetic bliss is called Avarana. This veil consists of personal ego, worldly anxieties, and individual attachments. For Rasa to be fully experienced, this veil must be lifted through the process of universalization. Once the personal ego is suspended, the spectator can access their innate joyful nature and experience bliss.

224. (B) Intensity/Saturation
Color in the visual arts is defined by three primary properties: hue, value, and intensity. Hue refers

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186. (A) Both A and R are true and R is the correct explanation of A.
Abhinavagupta argued that personal ego and worldly anxieties act as barriers to the full experience of Rasa. To realize aesthetic bliss, a spectator must enter a state of generalized consciousness, known as Sadharanikarana. In this state, personal attachments are suspended, allowing the spectator to relate to presented emotions on a universal level. This transcendence is essential for impersonal and profound joy.

187. (D) Saturation
Balance, emphasis, and proportion are recognized principles of art that guide how artists organize formal elements to create a successful composition. Saturation, however, is a property of the element of color, referring to its intensity or purity. While color is an element, saturation itself is not considered one of the overarching principles of organization like harmony, rhythm, or contrast.

188. (A) Art as Imagination/Expression
The view that an artwork's true value lies in the artist's mental conception is a core tenet of the theory of Art as Imagination or Expression. Proponents like R.G. Collingwood argue that the creative act is primarily an internal imaginative process. The physical canvas is secondary and often viewed as an imperfect externalization of the artist's original internal vision.

189. (D) Statement I is false but Statement II is true.
The Natyashastra is much more than a theoretical discussion of Rasa. It is a comprehensive manual on all aspects of performing arts. It provides detailed instructions on acting techniques, dance movements, music theory, stage construction, costume design, and even the architectural layout of the theater. Bharata Muni intended the work to be a complete guide covering philosophical and practical mechanics.

190. (C) Art as Experience
A performance art piece where the audience interacts and defines their own journey aligns with John Dewey's concept of Art as Experience. Dewey emphasized that aesthetic value is not found in a static object but in the dynamic, meaningful interaction between an individual and their environment. This approach views the participant's active engagement and the sense of fulfillment as the true core.

191. (D) Actual physical weight
In visual arts, Line is the path of a moving point and can be used to imply movement, direction, and even emotion through its shape and quality. However, a line cannot possess actual physical weight, as it is a visual element. It can suggest a sense of weight or mass through thickness, but true weight is a property of form.

192. (A) I, II, IV, and V only
Bhuktivada, proposed by Bhattanayaka, focuses on the enjoyment of Rasa through universalization. He introduced Bhavakatva and Bhojakatva to explain how emotions become impersonal and enjoyable. His theory uses Sankhya philosophy and compares aesthetic bliss to spiritual realization. He notably rejected the concept of Vyanjana. Bhuktivada was a major shift toward understanding the spectator's role in the realization of aesthetic essence.

193. (B) It was heavily criticized by John Dewey.
Far from being criticized by him, the concept of art as utility was central to John Dewey's pragmatist aesthetics. Dewey argued that art should be continuous with everyday life and that well-designed tools can have aesthetic value. He criticized the museum conception that separates art from practical function. His theory sought to bridge the gap between fine art and crafts.

194. (A) Judith Butler
Judith Butler famously developed the concept of performativity, particularly in relation to gender. She argued that gender is not an internal reality but is constructed through the stylized repetition of acts over time. Her work has been highly influential in Performance Studies, as it provides a framework for analyzing how social categories are enacted and potentially subverted through specific performative behavior.

195. (B) Ashru - Tears
Sattvika Bhavas are involuntary physical symptoms that arise from deep emotional concentration. Ashru, which means tears, is one of the eight recognized Sattvika Bhavas. Other correct pairs include Sveda with sweating and Pralaya with fainting. Vaivarnya refers to a change

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grief remains the loss or pain of this specific individual.

234. (B) It runs its course to unified fulfillment.
John Dewey distinguished between the general flow of experience and an experience that is aesthetic. An experience occurs when a situation or activity runs its course to unified and meaningful fulfillment. It is characterized by a sense of completion and a synthesis of parts. This feeling of consummation gives an event its aesthetic quality, making it stand out as significant.

235. (D) Secondary reflection or copy
In classical Greek thought, the theory of Art as Imitation posits that nature is the primary reality. Art is viewed as a secondary reflection or copy of this reality. For Plato, this meant art was even further removed from the ideal World of Forms, making it an imitation of an imitation. Aristotle also used the concept of mimesis positively.

236. (B) Rites of passage
The concept of Liminality was borrowed from the work of anthropologist Arnold van Gennep and further developed by Victor Turner. It refers to the middle stage of a rite of passage where participants are in a transitional state, having left their old status but not yet achieved a new one. This idea is central to Performance Studies for analyzing transformation.

237. (D) Sincerity and clearness of the emotion.
Leo Tolstoy argued that the quality of art is determined by its infectiousness, which depends on individuality, clearness, and the sincerity of the emotion being communicated. He believed that the more sincerely the artist feels the emotion they are transmitting, the more effectively the audience will be infected by it. This shared emotional experience is what gives art its unique power.

238. (B) Bhattanayaka
Bhattanayaka was the commentator who utilized Sankhya philosophy to explain aesthetic enjoyment. He argued that during the realization of Rasa, the spectator's mind enters a state where it is dominated by Sattva. In this state, personal worldly concerns are suspended, and the individual experiences a pure, detached bliss. He compared this state to the spiritual realization of the Supreme Spirit.

239. (D) Hasa
Every Rasa in the Indian aesthetic tradition is paired with a specific Sthayi Bhava or permanent emotion. Hasya Rasa, which represents the comic sentiment, is rooted in the Sthayi Bhava of Hasa, meaning laughter or mirth. When something incongruous or humorous is presented, this permanent emotion is triggered. Through artistic elements, this mirth is refined and universalized into the aesthetic experience.

240. (A) Harmony / Unity
When an artwork successfully unifies all its visual elements to create a cohesive whole, it demonstrates the principle of harmony or unity. This principle ensures that various parts of a composition work together effectively rather than competing for attention. A sense of unity gives the work a feeling of completeness and purposeful organization, making the entire piece feel well-integrated.

241. (B) Art as Communication
The idea that art is not about what is seen, but about what the artist makes others see, aligns with the theory of Art as Communication. This perspective, championed by Leo Tolstoy, emphasizes the transmission of the artist's internal vision and emotion to the audience. It suggests that the primary function of art is to foster shared understanding and empathy through signs.

242. (B) Combination or conjunction
In the Rasasutra, the term Samyogad means combination or conjunction. It refers to the necessary union of Vibhava, Anubhava, and Vyabhichari Bhava that leads to the realization of Rasa. This conjunction is what transforms basic emotional triggers into a refined aesthetic flavor. The debate among commentators often centered on the precise nature of this union—whether production, inference, enjoyment, or manifestation.

243. (D) Formalism (Art as Beauty)
Formalism is an aesthetic theory that focuses primarily on the formal qualities of an artwork—such as its line, shape, color, and composition—

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explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

8. Identify the correct pair of Japanese theatre term and its meaning.
(A) Onnagata - Male actors who play female roles
(B) Aragoto - A soft, lyrical, and romantic acting style
(C) Wagoto - A rough, bold, and warrior-like acting style
(D) Kyogen - A serious, tragic puppet play based on history

9. Consider the following statements about Japanese performing arts:
1. Okuni is credited with the early creation of Kabuki.
2. The shamisen is the primary melodic instrument in Bunraku.
3. Noh actors use a unique sliding walk called Suriashi.
4. Bugaku was historically accessible only to the imperial court.
5. All Kabuki roles are currently played by women.

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 4
(D) 1, 2, 4, and 5

10. Identify the incorrect pair of Japanese instrument and its association.
(A) Shakuhachi - The primary flute for Bunraku
(B) Kotsuzumi - Traditional shoulder drum used in Noh
(C) Shamisen - Three-stringed lute used in Kabuki
(D) Taiko - Large ceremonial drum used in Gagaku

11. Arrange the following Japanese performance styles in chronological order of their historical emergence:
1. Kabuki
2. Bugaku
3. Butoh
4. Noh

Choose the correct sequence from the options given below:
(A) 2, 4, 1, 3
(B) 4, 2, 1, 3
(C) 2, 1, 4, 3
(D) 1, 2, 4, 3

12. Which of the following best describes the aesthetic concept of "Yugen" in Noh theatre?
(A) Loud, aggressive martial expression
(B) Profound, mysterious, and subtle grace
(C) Comedic, exaggerated physical humor
(D) Highly realistic, naturalistic dialogue

13. Read the following scenario and answer the question that follows.
A contemporary director wishes to stage a traditional Kabuki play. Which spatial architectural element is essential to allow dramatic character exits through the audience?
(A) Hashigakari
(B) Thuy Dinh
(C) Hanamichi
(D) Yagura

14. Read the following statements carefully.
Statement I: Noh theatre traditionally requires the primary actor (Shite) to wear a mask.
Statement II: Kabuki theatre relies on detailed facial painting rather than masks.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

15. In the aftermath of the atomic bombings in 1945, Tatsumi Hijikata and Kazuo Ohno developed a new performance art characterized by grotesque imagery and taboo themes. This art form is known as:
(A) Butoh
(B) Kyogen
(C) Shinpa
(D) Shingeki

16. If a performer is applying the traditional Japanese aesthetic principle of "Jo-ha-kyu", how will their performance pace change?

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process of universalization. This transformation allows specific theatrical moments to resonate on a broader level, turning raw emotional input into a structured and universalized state accessible to all observers.

253. (C) By orchestrating emotional and structural components
The realization of aesthetic relish is not a spontaneous event but a carefully managed process. Directors achieve this by meticulously organizing the emotional and structural elements of a performance. This interplay creates a bridge between the staged scenario and the spectator's internal response, ensuring that the intended aesthetic experience is systematically triggered through precise arrangement.

254. (D) Transforming raw emotions into a refined experience
In a formal theatrical context, the performance functions as a mechanism for artistic evolution. It takes everyday human emotions and elevates them through systematic application of classical principles. This conversion process ensures that the raw feelings of the characters are presented in a refined manner, allowing the audience to engage with them as sophisticated artistic expressions.

255. (C) The constructed core of the theatrical presentation
Within the framework of classical performance evaluation, aesthetic relish is viewed as the central pillar of the presentation. It is not an accidental byproduct or a secondary effect of the actors' work. Instead, it represents the foundational core that is intentionally constructed through specific emotional and structural architecture, guiding the entire development of the drama.

256. (B) In the original historical character
According to the perspective of Bhattalollata, the essence of aesthetic emotion is fundamentally rooted in the primary subject of the narrative. The historical personage undergoes the actual experiences, making them the primary locus of the emotion. The theatrical process then focuses on how this original state is later replicated and superimposed upon the performing artist.

257. (D) The actual historical figure through attribution
The audience's engagement with a performer involves a specific cognitive process of attribution. Spectators do not merely see an actor presenting a role; instead, they identify the performer with the original historical figure. This mistaken but willing identification allows the audience to bridge the gap between the modern stage and the legendary events being depicted.

258. (A) Through rigorous training and deliberate theatrical imitation
Actors successfully convey the emotions of a historical figure through a combination of rigorous preparation and deliberate replication. By employing specific techniques of imitation, the performer mirrors the feelings experienced by the original personage. This disciplined approach ensures that the emotional state presented on stage remains consistent with the primary historical context being portrayed.

259. (C) Real-life causes and effects of the personage
The generation of emotion in this theoretical framework is tied to the actual circumstances of the personage's life. These real-world causes and effects serve as the starting point for aesthetic development. By identifying these historical triggers, the theory establishes a causal link between the authentic experiences of the past and their eventual imitation in drama.

260. (A) Between historical reality and theatrical imitation
The elaboration provided by Bhattalollata bridges the gap between authentic past events and the art of performance. It establishes a foundational link between the reality of historical experiences and the methods used to replicate them on stage. This connection highlights the causal relationship between a primary subject and the performer's ability to replicate that subject.

261. (D) Through an active process of conscious logical inference
Under the framework proposed by Sri Sankuka, the audience relates to the performance through a cognitive mechanism. Rather than a direct transfer of feeling, the process involves logical deduction based on the evidence presented on stage. Spectators observe the actor's actions

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rather than its representational content or social context. It suggests that the value of art is intrinsic to its visual structure and that aesthetic delight is derived from these formal arrangements. This perspective is linked to beauty as self-contained.

244. (A) Self-revelation of innate bliss
Abhinavagupta theorized that the realization of Rasa is a process of self-revelation. Influenced by Kashmir Shaivism, he argued that aesthetic experience lifts the veil of personal ego to reveal the soul's innate bliss. In this state, the spectator is not creating something new but is manifesting a joyful quality already present within consciousness. This makes the experience of Rasa transcendental.

245. (B) Aristotle
Aristotle is the philosopher most famously associated with the concept of Catharsis in his work Poetics. He argued that tragedy serves a vital social and psychological purpose by evoking feelings of pity and fear in the audience. Through the experience of these intense emotions, the spectator undergoes a process of purging and purification, resulting in a healthier psychological emotional state.

246. (B) A performative event with an audience
In Performance Studies, a politician's press conference is analyzed as a performative event involving an audience. This perspective examines how the speaker uses gestures, language, and the environment to construct a specific reality or public image. By treating such political actions as performances, scholars can analyze the power dynamics and the symbolic meanings enacted and negotiated beyond traditional theatrical stages.

247. (D) The roar of an animal in a forest
In the context of Bhayanaka Rasa, the Uddipana Vibhava refers to the environmental factors that enhance the emotion of fear. The roar of a wild animal in a dark forest is a classic example that intensifies the character's and the audience's sense of dread. While the terrifying object is the Alambana, these circumstances serve to stimulate and deepen the feeling.

248. (B) Samuel Taylor Coleridge
Samuel Taylor Coleridge made the famous distinction between Primary and Secondary imagination. For him, Primary Imagination is the basic human faculty of perception, while Secondary Imagination is the superior, creative power of the artist to transform and unify that perception into a new artistic reality. This distinction was central to Romantic aesthetic theory, which emphasized the transformative role of the artist's mind.

249. (B) Sadharanikarana
Sadharanikarana, or universalization, is the concept that explains how an audience can identify with a character's emotions without personal bias. In Indian aesthetics, this process involves stripping away individual and historical particulars of a dramatic situation. This allows the spectator to relate to emotions as universal experiences. By universalizing the experience, the audience can enjoy refined aesthetic flavor in bliss.

250. (A) Brahmananda (Spiritual bliss)
In the Indian tradition, the ultimate aesthetic goal is characterized by a state of transcendent bliss known as Brahmananda Sahodara, meaning it is the twin brother of spiritual bliss. This aesthetic joy is unique because it is impersonal and devoid of worldly pain or attachment. While temporary, it provides a profound and elevated experience that transcends the ordinary suffering of human existence.

251. (B) Realizing aesthetic relish or Rasa
Bharata's text identifies the ultimate objective of drama as the realization of aesthetic relish. This process involves a systematic transformation of raw human emotions into a refined artistic experience. By achieving this state, the performance fulfills its primary function, ensuring that the audience moves beyond ordinary emotional responses into a higher state of appreciation.

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252. (A) Understanding how local emotions become universal
The formulation provided by the 'Rasasutra' serves as a fundamental framework for interpreting aesthetic experiences. It specifically highlights how localized and individual emotions undergo a

The audience engages with feelings that have been stripped of their specific worldly triggers and individualized anxieties. This collective experience of universalized emotion allows for a harmonious realization that transcends the limitations of an individual's personal life or perspective.

271. (C) A revelation of an already existing internal state
The aesthetic experience is defined not as an external object to be consumed, but as a manifestation of the spectator's inner self. It represents a revelation of emotional states that are already present within the consciousness. This perspective shifts the focus from external production to internal manifestation, viewing the theatrical event as a means of uncovering dormant feelings.

272. (B) It acts merely as a catalyst to awaken dormant impressions
In this framework, the performance does not create new emotions from scratch. Instead, it serves as a trigger that activates latent impressions already stored in the viewer's mind. The meticulously crafted elements of the drama act as a catalyst, stimulating these dormant emotional traces and allowing them to surface and transform into a realized aesthetic experience.

273. (D) Stimulating their own dormant emotional traces
When spectators witness high-quality theatrical elements, the primary effect is the activation of their own internal emotional history. These dormant traces are brought to the surface through the artistry of the performance. This stimulation leads to a transcendent realization, where the viewer's own internal states are manifested as a blissful and elevated form of aesthetic consciousness.

274. (A) Transcendent and elevated spiritual bliss
The realization of the aesthetic state is compared to a profound spiritual experience. This form of bliss transcends the ordinary constraints of time and daily worry, providing an elevated sense of self-realization. By equating theatrical appreciation with spiritual heights, the theory emphasizes the cognitive and emotional elevation that occurs during a successful and deeply felt artistic manifestation.

275. (C) It places the realization of Rasa firmly within the consciousness of the spectator
This theoretical framework is considered the height of classical aesthetics because it identifies the spectator's mind as the ultimate site of realization. Rather than focusing on historical accuracy or external imitation, it prioritizes the internal transformation of the viewer. This approach elevates the simple act of watching a play into a sophisticated process of cognitive and emotional self-revelation.

276. (A) Sthayi bhava
The foundational element of the emotional architecture in a play is the dominant state that remains constant throughout the story. This permanent state serves as the anchor for the entire narrative arc, ensuring emotional continuity. It is the primary tone that the audience tracks, providing a stable core around which all other transient feelings and reactions are organized.

277. (D) As dynamic, transient, or fleeting emotional expressions
In contrast to the permanent core emotion, certain feelings appear briefly to provide psychological depth. These transient or fleeting emotions emerge and subside during the performance, adding variety and nuance to the characters. They are dynamic in nature, ensuring that the emotional landscape remains complex and engaging without diverting from the main trajectory of the established narrative.

278. (B) Creating complexity without overpowering the tone
The role of fleeting emotions is to nourish and enhance the primary emotional tone of the drama. They provide the necessary psychological complexity to make the characters feel authentic and layered. Crucially, these transient states do not overshadow the dominant permanent state; instead, they support its development, allowing the audience to experience a rich and multifaceted emotional environment.

279. (C) Sattvika
Certain physical reactions in a performance are classified as involuntary indicators of intense

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internal feelings. Examples include spontaneous responses such as trembling or paralysis, which demonstrate that the character is emotionally saturated. These physical manifestations are distinct from intentional gestures, as they represent the body's natural reaction to a profound and deeply felt psychological state during the play.

280. (D) The emergence of Sanchari and Sattvika bhavas
The successful realization of an aesthetic experience relies on how secondary emotional and physical elements interact with the core. Transient feelings and involuntary physical reactions act as supportive mechanisms that enrich the foundational state. By nourishing the dominant emotion, these elements help elevate the performance, ensuring that the primary emotional tone is fully realized and communicated to the audience.

281. (A) Vibhavas
In the structural analysis of theatrical presentation, the characters and the specific environment in which they exist are categorized as foundational determinants. These elements, which include the stage setting and atmospheric conditions, serve as the initial triggers for the story's emotional path. They provide the necessary context and causes that allow the drama to unfold in a structured manner.

282. (B) They function as the foundational causes or initial determinants
The primary role of these structural components is to initiate the emotional trajectory within the performance. They act as the underlying causes that set the narrative in motion. By establishing the environment and the characters' initial situations, they provide the necessary framework for the development of subsequent emotions and physical responses throughout the entirety of the dramatic presentation.

283. (B) Intentional gestures and deliberate physical actions
Performers use specific physical behaviors to communicate their internal states to the audience. These include intentional gestures, facial expressions, and other deliberate physical actions performed by the characters. These behaviors are documented as the observable results of the underlying emotions, serving as the primary means through which the actor's inner psychological condition is made visible to observers.

284. (A) As the consequent effects or deliberate physical portrayals
Physical manifestations on stage serve as the direct results of a character's internal emotional state. These deliberate portrayals translate hidden feelings into visible actions that the audience can interpret. By operating as consequent effects, these gestures ensure that the internal narrative of the play is effectively externalized, allowing the spectators to follow the emotional development through the actor's movements.

285. (C) The precise alignment of corresponding Vibhavas and Anubhavas
To effectively communicate a dominant emotional state, there must be a clear connection between the causes and the physical results shown on stage. This systematic interplay between the environmental determinants and the characters' deliberate actions is vital for structural integrity. Without this precise alignment, the audience cannot fully grasp the intended emotional experience, making this coordination a fundamental requirement.

286. (D) Real sculptures depicting intense human struggles
The application of certain western aesthetic theories involves analyzing artworks that represent difficult realities. In this case, hyper-realistic sculptures depicting intense human struggles were chosen for study. These works focus on stark imitation of the human condition, providing a visual representation of distress that allows viewers to engage with the theme of struggle through a detailed and realistic artistic medium.

287. (C) A safe, controlled release of pent-up negative emotions
Art that focuses on the imitation of harsh realities provides a psychological outlet for the spectator. By observing the representation of intense struggles, viewers are able to undergo a process of purging their own distress. This experience is a controlled and safe release of negative emotions,

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facilitated by the artwork's ability to mirror and then effectively discharge internal psychological tension.

288. (B) A psychological therapeutic role
The process of purging emotions through the observation of realistic art serves a functional purpose for the audience. This cathartic experience acts as a form of therapy, helping viewers manage their own psychological distress. By providing a medium for emotional release, the artwork moves beyond simple representation and fulfills a significant role in supporting the mental and emotional well-being of spectators.

289. (D) By utilizing the aesthetic theory of Art as Beauty
Certain artworks are analyzed based on their formal qualities rather than their ability to represent reality or purge emotions. In the context of abstract paintings, researchers use a framework that prioritizes visual harmony and perfection. This approach focuses on how the elements of the work combine to create a pleasing aesthetic experience that is independent of any realistic or narrative content.

290. (A) To manifest formal perfection, harmony, and visual pleasure
This specific theory of art argues that the primary goal of creative work is to achieve a state of excellence in form and appearance. It emphasizes the importance of symmetry, balance, and aesthetic appeal. Under this framework, art is valued for its ability to provide pleasure through visual harmony, rather than for its utility, communicative power, or its ability to imitate reality.

291. (C) As a direct externalization of the artist's internal visionary process
When art is viewed through the lens of imagination, it is understood as a direct manifestation of the creator's inner thoughts. Rather than copying the external world, the artwork becomes a construct of the artist's creative faculties. This approach highlights how internal visions and abstract ideas are brought into the physical world, creating a unique experience based on personal vision.

292. (A) Use mental faculties to assemble sensory inputs
Interactive installations often require the audience to take an active role in the creation of meaning. Instead of being passive observers, viewers must use their own cognitive and mental faculties to make sense of fragmented sights and sounds. This active participation is essential for assembling the various sensory components into a coherent and personal understanding of the artistic experience presented.

293. (D) The successful transmission of ideas from creator to receiver
Within the framework of communication theory, the value of art is determined by how well it transfers thoughts or feelings. The focus is on the connection between the artist and the audience. Success is measured by the clarity and impact of the message or emotional state that moves from the creator to the person experiencing the work through a specialized language.

294. (B) A language for transferring feelings to the receiver
In an abstract or interactive setting, non-traditional elements such as light and sound can serve as a communication system. These sensory inputs act as a specialized language designed to move specific emotional states from the artist to the audience. This mechanism ensures that the creator's intent is felt by the receiver, establishing a bridge between two distinct psychological and emotional worlds.

295. (C) A distinct sense of isolation
The analysis of the interactive installation showed that specific emotional states can be successfully communicated through abstract means. In this instance, the audience experienced a profound feeling of being alone or separated from others. This transfer demonstrates the effectiveness of using lights and sounds as a communicative tool to share a specific, deeply felt psychological experience from the artist's own perspective.

296. (D) Enacting scenarios based on daily civic challenges
A community-based project explored artistic concepts by focusing on the lived experiences of local residents. Participants staged scenarios that reflected the practical problems they face in their

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daily lives. By using these civic challenges as the basis for performance, the project moved away from classical scripts and instead used real-world issues to investigate the definition and purpose of art.

297. (A) It blurred lines between daily life and artistic presentation
The application of performance studies to community projects highlights how the boundaries between reality and theatre can become less distinct. By using everyday civic issues in a theatrical setting, the event integrated real-life problems with formal presentation techniques. This approach challenges traditional definitions of performance by showing how artistic methods can be directly applied to the routines of daily life.

298. (B) From aesthetic enjoyment to problem-solving civic engagement
The purpose of art in this context was expanded to include practical social functions. It moved beyond the idea of providing simple visual or emotional pleasure. Instead, art was redefined as a tool for active participation in community life. This shift emphasizes the role of performance in proposing solutions to social issues and encouraging meaningful engagement with the surrounding environment.

299. (B) Its practical usefulness and its distinct capacity to effect tangible social change
According to the theory of utility, the worth of an artistic work is found in its functional impact. It is not enough for art to be beautiful or imaginative; it must also be useful. This framework values creative output based on its ability to solve problems, serve a purpose, and create tangible improvements within a community or social structure.

300. (A) As a highly pragmatic and functional tool for social problem-solving
In the final analysis of the community project, performance was seen as more than just a subject for contemplation. It was utilized as a practical instrument to address and resolve civic issues. This pragmatic approach demonstrates how theatrical techniques can be adapted to serve the needs of a community, turning art into a functional resource for creating positive social outcomes.

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CHAPTER 05

Dance and Theatre Forms of East and South Asian Countries

1. What does the Japanese theatre term "Kabuki" literally translate to?
(A) Puppet, string, play
(B) Song, dance, skill
(C) Mask, ghost, spirit
(D) Court, elegant, music

2. Which of the following best defines the Japanese art of Bunraku?
(A) A traditional three-person puppet theatre
(B) A classical all-female theatrical dance drama
(C) An avant-garde and minimalist modern dance
(D) A comedic interlude performed without masks

3. Match the Japanese theatre forms in List I with their key presentation features in List II.
List I: (Theatre Form)
P. Noh
Q. Bunraku
R. Kabuki
S. Bugaku
List II: (Presentation Feature)
1. Court dance
2. Wooden masks
3. Elaborate face makeup
4. Shamisen and puppets
(A) P-3, Q-1, R-2, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-2, Q-4, R-3, S-1
(D) P-4, Q-2, R-1, S-3

4. Which of the following is a correct statement regarding the Noh theatre of Japan?
(A) It relies heavily on rapid, stylized acrobatic movements.
(B) It was originally developed for the common merchant class and laborers.
(C) It employs exclusively female actors for performing all roles.
(D) Its stage features a roof and painted pine backdrop.

5. Consider the following statements about Kabuki theatre:
1. It features a walkway through the audience called the Hanamichi.
2. It uses dramatic poses known as Mie.
3. It relies exclusively on unpainted wooden masks.
4. It features quick costume changes called Hikinuki.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 3
(B) 2, 3 and 4
(C) 1, 2 and 4
(D) 1, 3 and 4

6. Which statement is incorrect regarding Butoh?
(A) It emerged in Japan after World War II.
(B) It traditionally uses lavish, colorful silk kimonos.
(C) Dancers often perform covered in white body paint.
(D) It rejects traditional classical Japanese dance aesthetics.

7. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In traditional Bunraku theatre, the master puppeteer (Omozukai) operates the head and right arm of the puppet while fully visible to the audience.
Reason (R): Bunraku aims to hide all puppeteers completely behind a screen to create the illusion of independent life.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct

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and infer the underlying emotions, making the aesthetic experience an active intellectual and psychological exercise.

262. (B) A painted picture of a horse demonstrating imitation
The role of the actor is clarified through a comparison to a static image representing a dynamic animal. Just as a painting of a horse depicts the likeness without being the creature itself, the performer imitates an emotion without actually experiencing it. This analogy emphasizes that imitation serves as a signifier that allows the audience to infer reality.

263. (C) Emotional states based on simulated causes
The inferential mechanism used by spectators focuses on connecting observable signs to internal feelings. By witnessing the simulated causes and effects demonstrated by the actor, the audience logically deduces the character's emotional state. This deduction is central to the theoretical framework, as it allows the viewer to recognize grief or joy through logical observation.

264. (D) The inferential mechanism of deducing emotion from imitation
Aesthetic enjoyment is derived from the audience's ability to recognize and process simulated emotions without experiencing them directly. The process of deduction creates a psychological buffer, preventing the viewer from being overwhelmed by genuine sorrow. By engaging in this logical exercise, the spectator can appreciate the artistic representation while maintaining a necessary level of emotional and cognitive detachment.

265. (A) The audience's active deduction of emotion
The contribution of Sri Sankuka represents a significant change in aesthetic theory by focusing on the observer's mental role. Instead of viewing emotion as something generated in the actor or historical figure, the focus moves toward the audience's cognitive participation. This emphasizes how the viewer actively decodes the performance to derive meaning and pleasure from artificial imitation.

266. (B) A profound detachment from personal ego and individual identity
For an authentic aesthetic experience to occur, the observer must move beyond their individual identity and personal concerns. This detachment from the ego is a fundamental prerequisite in this theoretical framework. By setting aside selfish interests, the spectator creates the internal space necessary to engage with the universalized emotions presented throughout the theatrical production.

267. (B) Universalizing emotions by stripping specific contexts
The process of universalization involves removing the specific, worldly details of an emotional experience. By stripping away individual and historical contexts, the emotions presented on stage become accessible to everyone. This shift allows the audience to relate to the feelings on a general human level rather than as isolated incidents tied to specific characters or time periods.

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268. (A) The audience experiences aesthetic relish devoid of selfish interests
When theatrical elements successfully neutralize the boundaries between the character and the spectator, the audience enters a unique state. They experience aesthetic relish that is completely free from personal anxieties or worldly concerns. This liberation allows the viewer to focus entirely on the artistic essence of the emotion, leading to a state of internal harmony and bliss.

269. (C) It successfully liberates the emotion from its worldly constraints
Theatrical language serves a specialized function that distinguishes it from ordinary communication. It acts as a tool that liberates feelings from their practical and worldly limitations. This unique capacity allows the emotions depicted on stage to transcend specific circumstances, facilitating a universalized experience that is the primary goal of the dramatic presentation within this aesthetic model.

270. (D) The collective consumption of universalized emotion
The experience of serene bliss rather than ordinary pain occurs because the emotion has been transformed for general consumption.

(A) It remains fast and uniform throughout.
(B) It starts slowly, accelerates, and ends swiftly.
(C) It begins rapidly, slows down in the middle, and stops abruptly.
(D) It depends entirely on audience applause.

17. What was the primary cause for Kabuki transitioning to an all-male cast in 1629?
(A) Women demanded significantly higher wages than male performers.
(B) The shogunate banned women to control public morality.
(C) Male actors were said to possess better stamina for costumes.
(D) A religious decree declared the stage a space only for men.

18. Which iconic Chinese theatre form is widely known as "Beijing Opera"?
(A) Jingju
(B) Kunqu
(C) Yueju
(D) Chuanju

19. What defines the "Bian Lian" technique in Chinese Sichuan Opera?
(A) Rhythmically walking on high, traditional wooden stilts.
(B) Singing in a specialized and high-pitched falsetto voice.
(C) Rapidly changing face masks through sleight of hand.
(D) Continuously juggling heavy and ornate porcelain jars.

20. Which of the following is a correct statement regarding Peking Opera?
(A) It relies on elaborate and realistic theatrical sets.
(B) It was historically performed exclusively in royal palaces.
(C) It uses no traditional Chinese percussion instruments.
(D) It synthesizes vocal, dance, mime, and acrobatics.

21. Which statement is incorrect regarding the Chinese Dragon Dance?
(A) It is typically performed during the Lunar New Year.
(B) The dragon is manipulated using poles by a team of dancers.
(C) It requires only a single performer hidden inside the costume.
(D) The dragon is considered a symbol of good luck and rain.

22. Identify the correct pair of Peking Opera character type and its description.
(A) Dan - Comedic clown
(B) Sheng - Main male role
(C) Jing - Young female role
(D) Chou - Painted-face warrior

23. All of the following are standard performative skills (the "Four Skills") in Peking Opera EXCEPT:
(A) Song (Chang)
(B) Speech (Nian)
(C) Dance-Acting (Zuo)
(D) Weeping (Ku)

24. Which of the following best explains the significance of the "Pear Garden" in Chinese theatre history?
(A) The first royal academy for music and theatre.
(B) The specific location where Peking Opera was invented.
(C) The traditional wooden stage utilized for puppet plays.
(D) The floral silk costumes worn by principal Dan actors.

25. What was the direct effect of the Cultural Revolution (1966-1976) on traditional Chinese theatre?
(A) Traditional operas were heavily funded and globally exported.
(B) Western operatic techniques were fully integrated into rural theatre.
(C) Classical forms were banned and replaced by Model Operas.
(D) Shadow puppetry became the only legal form of entertainment.

26. What is the traditional Korean solo musical storytelling form performed by a vocalist and a drummer?
(A) Pansori
(B) Talchum
(C) Buchaechum

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P. Udarata Natum
Q. Pahatharata Natum
R. Sabaragamuwa Natum
S. Rukada

List II: (Region or Type)
1. Low country dances
2. String puppetry
3. Central highland dances
4. Dance of the Sabaragamuwa province

(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-1, R-4, S-3

46. Which of the following is a correct statement about the Kandyan "Ves" dance?
(A) It is historically a low-country healing ritual.
(B) It is performed entirely by female dancers.
(C) It does not utilize any percussion instruments.
(D) The elaborate headgear worn by dancers is considered sacred.

47. Consider the following statements regarding Sri Lankan Rukada (puppetry):
1. It traditionally uses string puppets made of light wood.
2. Ambalangoda is a famous region for this art form.
3. It relies exclusively on shadow projections on a screen.
4. The performances often depict Buddhist Jataka stories.

Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 1, 2 and 3
(C) 2, 3 and 4
(D) 1, 3 and 4

48. Which statement is incorrect regarding Sri Lankan Sanni Yakuma?
(A) It is an exorcism ritual aimed at curing illnesses.
(B) It involves the use of 18 different masks representing specific demons.
(C) It is considered a primary form of Kandyan court entertainment.
(D) The ritual incorporates comedic dialogue to mock the demons.

49. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Geta Beraya is the principal drum used in Kandyan dancing.
Reason (R): The Geta Beraya's loud, resonating sound is suited for outdoor ritual performances in the central highlands.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

50. Identify the correct pair regarding Sri Lankan theatre history.
(A) Nurti - Stylized musical plays influenced by Parsi theatre
(B) Nadagam - Traditional and indigenous folk street plays
(C) Sokari - Royal and classical court martial arts display
(D) Yak Bera - Percussion drum used strictly in puppetry

51. Consider the following statements about Sri Lankan Kolam:
1. It is a traditional mask dance from the southern coastal region.
2. The masks are usually carved from Kaduru wood.
3. Performances often recount the myth of King Maha Sammata.
4. It is exclusively a serious, non-comedic religious ritual.
5. Characters like the King and Queen wear unusually large masks.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 4
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

52. Identify the incorrect pair regarding Sri Lankan dances.
(A) Vannam - 18 classical dances depicting animals and nature
(B) Geta Beraya - Double-headed barrel drum
(C) Edura - The chief exorcist in healing rituals
(D) Kohomba Kankariya - A modern urban

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35. Identify the incorrect pair regarding Korean traditional musical instruments.
(A) Janggu - Hourglass drum
(B) Buk - Barrel drum
(C) Kkwaenggwari - Bamboo flute
(D) Jing - Large gong

36. Which of the following is an exception to the traditional five surviving epics (Madang) of Pansori?
(A) Chunhyangga
(B) Simcheongga
(C) Heungbuga
(D) Arirangga

37. Which of the following best describes the purpose of "Chuimsae" in a Pansori performance?
(A) To formally introduce the primary stage characters
(B) To signal the formal end of a full performance
(C) Rhythmic and emotional encouragement by the ensemble
(D) To tune the instruments before the vocalist begins

38. A performer preparing for a Talchum performance must possess the competency to:
(A) To sing complex polyphonic and western choral arrangements.
(B) Perform masked dialogue, dance, and dramatic gestures.
(C) To execute precise and classical ballet-style pointer work.
(D) To manipulate traditional water puppets using bamboo rods.

39. Read the following statements carefully.
Statement I: The traditional Korean dress worn in classical dance is called the Kimono.
Statement II: Pansori was proclaimed a Masterpiece of the Oral and Intangible Heritage of Humanity by UNESCO.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

40. Based on the following information, answer the question.
A traditional performance in rural Korea features agricultural workers playing loud percussion instruments, dancing in formations, and wearing hats with long spinning ribbons. This case represents:
(A) Pungmul (Nongak)
(B) Pansori
(C) Jeongjae
(D) Salpuri

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41. How is the concept of "Han" actively applied in the performance of Salpuri?
(A) Through the execution of rapid and aggressive martial kicks.
(B) By singing fast-paced and occasionally comedic folk songs.
(C) Expressing deep sorrow through slow, fluid movements.
(D) Through the extremely rapid changing of colorful masks.

42. What was a major cultural effect of Shamanism on early Korean dance?
(A) It integrated spiritual ritual and folk dance elements.
(B) It restricted all dancing exclusively to indoor court areas.
(C) It mandated that every performance be conducted in silence.
(D) It introduced elaborate wooden puppet theaters to the region.

43. Which iconic traditional dance from Sri Lanka originated in the central highlands?
(A) Bharatanatyam
(B) Pahatharata Natum
(C) Kathakali
(D) Kandyan dance

44. What is the definition of "Kolam" in the context of Sri Lankan theatre?
(A) A floor decoration made of rice powder
(B) A traditional comic mask dance-drama
(C) A string puppetry tradition
(D) A classical court musical instrument

45. Match the Sri Lankan performance traditions in List I with their regions or types in List II.
List I: (Performance Tradition)

(D) P-4, Q-2, R-3, S-1

62. Which of the following is a correct statement regarding traditional Jatra theatre?
(A) It is performed in a highly enclosed, intimate indoor proscenium stage.
(B) It forbids the use of loud musical instruments.
(C) It is strictly performed as a solo monologue.
(D) It traditionally uses a large open-air stage surrounded by the audience.

63. Consider the following elements of traditional Jatra:
1. Exaggerated acting and high-pitched dialogue
2. Presence of a character called 'Vivek' (Conscience)
3. Heavy reliance on subtle, minimalist facial expressions
4. Musical accompaniment with harmonium and drums

Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 1, 3 and 4
(C) 2, 3 and 4
(D) 1, 2 and 3

64. Which statement is incorrect regarding the "Vivek" character in Jatra?
(A) The character acts as the moral conscience of the play.
(B) The Vivek frequently breaks the fourth wall to sing directly to the audience.
(C) The Vivek only appears in modern 21st-century plays, not historical Jatra.
(D) The character often interrupts the action to comment on a character's tragic flaw.

65. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Lalon Shah is considered one of the most prominent figures in the Baul tradition of Bangladesh.
Reason (R): His songs emphasize universal humanism over orthodox religious divisions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

66. Identify the correct pair of Bangladesh folk culture.
(A) Ektara - A one-stringed musical instrument used by Bauls
(B) Dotara - A large heavy drum
(C) Alkap - A serious religious sermon
(D) Pala Gaan - A silent mime performance

67. Consider the following statements about theatre in Bangladesh:
1. Selim Al Deen was a key figure in the Dhaka theatre movement.
2. Traditional Jatra faced heavy censorship during various political regimes.
3. Gambhira performances feature a dialogue between a grandfather and grandson.
4. Bhawaya is mostly associated with the Sylhet region.
5. Post-1971, Group Theatre became a major urban cultural force.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

68. Identify the incorrect pair regarding forms of performance in Bangladesh.
(A) Jari Gaan - Songs lamenting the tragedy of Karbala
(B) Sari Gaan - Boat racing songs
(C) Kabigan - Competitive poetry singing
(D) Putul Nach - Traditional scroll painting

69. All of the following instruments are commonly associated with the Baul tradition of Bangladesh EXCEPT:
(A) Ektara
(B) Duggi
(C) Sitar
(D) Khamak

70. Which of the following best describes the "Gambhira" folk performance?
(A) A classical court dance using elaborate masks.
(B) Satirical folk songs addressing contemporary social issues.

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spoken-word play

53. Arrange the following Sri Lankan theatrical developments in historical chronological order:
1. Origin of ancient Kohomba Kankariya rituals
2. Emergence of folk Sokari performances
3. Introduction of Nadagam by South Indian influence
4. Rise of Nurti musical theatre

Choose the correct sequence from the options given below:
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

54. Which of the following is an exception to the 18 traditional Vannams in Kandyan dance?
(A) Gajaga Vannama (Elephant)
(B) Matsya Vannama (Fish)
(C) Mayura Vannama (Peacock)
(D) Hanuma Vannama (Monkey)

55. Which of the following best describes the traditional form of "Sokari" in Sri Lanka?
(A) A classical court dance for the King
(B) A sophisticated shadow puppet tradition
(C) A modern political street play
(D) A fertility folk drama performed on a threshing floor

56. A dancer is studying the Kandyan dance technique. Which core competency must they master to perform the Vannams correctly?
(A) Mimicking the movements and rhythms of various animals.
(B) Singing operatic arias in the traditional Sinhalese language.
(C) Balancing multiple heavy and ornate pots on their head.
(D) Performing complex and rapid acrobatic flips continuously.

57. Read the following statements carefully.
Statement I: The Pahatharata Natum (low country dance) is highly associated with healing rituals and devil dances.
Statement II: The Yak Bera is the primary drum used in Kandyan (up-country) dancing.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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58. Based on the following information, answer the question.
A rural community in Sri Lanka performs a night-long ritual involving intricate masks to cure a villager suffering from a stomach ailment. This case is an example of:
(A) Sanni Yakuma
(B) Udarata Natum
(C) Rukada
(D) Nurti

59. In the context of Bangladesh theatre, what does the term "Jatra" literally mean?
(A) To sing
(B) To fight
(C) To paint
(D) To journey or travel

60. What defines the "Baul" tradition in Bangladesh?
(A) A classical royal court dance from the northern regions.
(B) Mystic minstrels who perform spiritual folk songs.
(C) A formalized martial arts theatre from the city center.
(D) A tragic shadow puppet play involving elaborate figures.

61. Match the performance forms of Bangladesh in List I with their themes or features in List II.
List I: (Performance Form)
P. Putul Nach
Q. Gambhira
R. Bhawaya
S. Gazir Gaan
List II: (Theme or Feature)
1. Puppet dance
2. Folk songs of the working class
3. Songs praising a Muslim saint
4. Devotional or satirical songs of Rajshahi
(A) P-1, Q-3, R-2, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-1, Q-4, R-2, S-3

(D) Salpuri

27. What is "Talchum" in the context of Korean performing arts?
(A) A royal court banquet dance
(B) A stringed instrument ensemble
(C) A shadow puppet play
(D) A traditional mask dance drama

28. Match the Korean performing arts in List I with their characteristic features in List II.
List I: (Korean Performing Art)
P. Buchaechum
Q. Pungmul
R. Pansori
S. Salpuri
List II: (Characteristic Feature)
1. Shamanistic solo dance
2. Fan dance
3. Epic vocal storytelling
4. Farmers' percussion music
(A) P-4, Q-2, R-1, S-3
(B) P-2, Q-4, R-3, S-1
(C) P-2, Q-3, R-4, S-1
(D) P-3, Q-4, R-1, S-2

29. Which of the following is a correct statement about Korean court dances (Jeongjae)?
(A) They were primarily performed as a protest against the Korean monarchy.
(B) They are highly expressive and utilize entirely improvised movements.
(C) Characterized by graceful, restrained, and rigid movements.
(D) They employ heavy, grotesque, and satirically designed masks.

30. Consider the following statements regarding Pansori:
1. It translates to "a sound gathered in a public space."
2. The singer uses a folding fan as a prop.
3. The drummer (Gosu) provides vocal encouragements called Chuimsae.
4. It features a large chorus of fifty singers.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 1, 3 and 4
(C) 2, 3 and 4
(D) 1, 2 and 3

31. Which statement is incorrect regarding the Korean fan dance (Buchaechum)?
(A) It is traditionally performed exclusively by male dancers.
(B) Dancers use large peonies painted on their fans.
(C) It has ancient roots but was choreographed in its modern form in the 20th century.
(D) Dancers wear traditional Hanbok attire.

32. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Korean Talchum (mask dance) frequently incorporates themes of social satire.
Reason (R): Historically, the common people used Talchum to mock the hypocrisy of the Yangban (noble class) and corrupt monks.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

33. Identify the correct pair in Korean traditional theatre.
(A) Gosu - The main singer in Pansori
(B) Han - A profound feeling of sorrow and unresolved resentment
(C) Sorikkun - The drummer in Pansori
(D) Buk - A small hand-held gong

34. Consider the following statements about Korean performing arts:
1. Namsadang Nori is a traditional vagabond troupe performance.
2. Salpuri originated from shamanistic rituals to expel evil spirits.
3. Buchaechum is recognized as a profound martial art.
4. Pansori repertoire traditionally consists of five surviving epic stories.
5. Talchum performers traditionally burned their masks after a performance.
Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

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(C) A traditional shadow puppet play of coastal regions.
(D) A martial arts display performed during harvest time.

71. How did the 1947 partition and subsequent political landscape affect Jatra performances?
(A) Jatra was elevated to the official state art form with massive royal funding.
(B) Jatra troupes abandoned the open-air stage for Western opera houses.
(C) It resulted in the complete and permanent extinction of Jatra.
(D) Shifted themes from Hindu mythology to secular topics.

72. Which traditional form of performance in Pakistan is known for wandering duos of comedic entertainers engaging in sharp social satire?
(A) Bhand Pather
(B) Ajoka
(C) Nautanki
(D) Kathak

73. What defines the "Ajoka Theatre" group founded in Pakistan in 1984?
(A) A state-funded traditional dance academy.
(B) A religious group performing only historical epics.
(C) Socially conscious theatre challenging dictatorship.
(D) A purely commercial cinematic enterprise.

74. Match the Pakistani performance forms or elements in List I with their regions or roles in List II.
List I: (Performance Form or Element)
P. Bhand
Q. Attan
R. Jhumar
S. Swang
List II: (Region or Role)
1. Pashtun folk dance
2. Balochi/Siraiki dance
3. Traditional comedic duo
4. Folk dance-drama of Punjab
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-2, R-3, S-1

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75. Which of the following is a correct statement about the "Attan" dance?
(A) It is exclusively a solo dance for women.
(B) It utilizes elaborate painted wooden masks.
(C) It was invented during the British colonial era.
(D) It is a traditional Pashtun group dance performed in a circle.

76. Consider the following features of the Bhand tradition:
1. It involves a duo, typically a master and a foolish servant.
2. It relies heavily on improvised dialogue and puns.
3. The performers use a leather slapper to hit each other for comic effect.
4. It requires grand, expensive stage settings.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 1, 2 and 3
(C) 2, 3 and 4
(D) 1, 3 and 4

77. Which statement is incorrect regarding the theatre landscape in Pakistan?
(A) Parallel theatre emerged heavily during the regime of General Zia-ul-Haq.
(B) The Rafi Peer Theatre Workshop is prominent for promoting international puppetry festivals.
(C) Commercial stage dramas in Lahore are highly serious, tragedy-based plays.
(D) Madeeha Gauhar was a pioneering figure in Pakistani street theatre.

78. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Parallel theatre groups like Ajoka often performed in streets and open community spaces during the 1980s.
Reason (R): Severe state censorship and lack of funding prevented them from performing in conventional state-owned auditoriums.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Identify the correct pair of Pakistani cultural figure and their contribution.
(A) Madeeha Gauhar - Founder of Ajoka Theatre
(B) Lalon Shah - Famous Pashto playwright
(C) Rafi Peer - Prominent Kathak dancer
(D) Bulleh Shah - Pioneer of modern commercial Lahore drama

80. Consider the following statements about Pakistan's performing arts:
1. "Damaal" is a rhythmic, trance-like dance performed at Sufi shrines.
2. Luddi is a traditional folk dance of Punjab.
3. Swang incorporates singing, dancing, and acting in local dialects.
4. Classical dance forms like Kathak faced extreme suppression in the 1980s.
5. Modern Pakistani commercial theatre completely bans improvised comedy.

Which of the above statement(s) is/are correct?
(A) 2, 3, 4, and 5
(B) 1, 2, 3, and 4
(C) 1, 3, 4, and 5
(D) 1, 2, 4, and 5

81. Identify the incorrect pair regarding folk dances of Pakistan.
(A) Khattak Dance - Sword dance
(B) Jhumar - Fast-paced martial arts combat dance
(C) Bhangra - Harvest dance of Punjab
(D) Lewa - Balochi folk dance

82. Arrange the following events in the evolution of modern Pakistani theatre chronologically:
1. Establishment of the Rafi Peer Theatre Workshop
2. Rise of highly censored state television dramas (PTV era)
3. Emergence of Ajoka Theatre as a response to martial law
4. Growth of highly commercialized improvisational stage shows in Lahore

Choose the correct sequence from the options given below:
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 1, 3, 2, 4
(D) 2, 3, 1, 4

83. All of the following are traditional folk dances of the Punjab region EXCEPT:
(A) Bhangra
(B) Luddi
(C) Attan
(D) Sammi

84. Which of the following best describes the primary goal of the parallel theatre movement in Pakistan?
(A) To maximize ticket sales through slapstick comedy.
(B) To revive ancient and classical Sanskrit plays.
(C) To train professional actors for the film industry.
(D) To raise social consciousness and challenge oppression.

85. Based on the following information, answer the question.
A director is staging a play about religious tolerance using traditional Punjabi Sufi poetry. Which performative element would be most appropriate to incorporate?
(A) Kathakali hand gestures
(B) Peking Opera face changing
(C) Damaal rhythmic dancing
(D) Kabuki stage techniques

86. Read the following statements carefully.
Statement I: The Khattak dance is characterized by swift circular movements holding swords.
Statement II: The Bhand tradition relies entirely on written scripts and forbids improvisation.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

87. Based on the following information, answer the question.
A street performance features two actors. One actor plays a wealthy, arrogant landlord, while the other plays his seemingly foolish but sharp-witted servant who uses wordplay to insult the landlord without him realizing. This case represents:

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(A) Ajoka drama
(B) Sufi Damaal
(C) Classical Kathak
(D) Bhand Pather comedy

88. What was the direct effect of Zia-ul-Haq's Islamization policies on classical dance in Pakistan?
(A) It faced state-sponsored bans and went underground.
(B) Classical dance was integrated into local school curriculums.
(C) State academies were built to preserve traditional Kathak.
(D) It caused a massive surge in international dance tours.

89. In Indonesian theatre, what does "Wayang Kulit" refer to?
(A) Three-dimensional wooden puppetry
(B) Masked human dance-drama
(C) Shadow puppetry using flat leather figures
(D) Trance dance with a hobby horse

90. What is the defining characteristic of the Balinese "Kecak" dance?
(A) Accompanied by a large chorus of men chanting rhythmically.
(B) It relies on a full and traditional bronze Gamelan orchestra.
(C) It is performed solely by very young, prepubescent girls.
(D) It uses elaborate and specialized floating water stages.

91. Match the Indonesian performance forms in List I with their types in List II.
List I: (Performance Form)
P. Wayang Kulit
Q. Wayang Golek
R. Wayang Wong
S. Topeng
List II: (Type)
1. Human actors
2. Masked dance
3. Leather shadow puppets
4. Wooden rod puppets
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-4, R-1, S-2

92. Which of the following is a correct statement about the "Legong" dance of Bali?
(A) It is an aggressive martial arts dance for male warriors.
(B) Young girls performing intricate finger and facial gestures.
(C) It involves performers walking barefoot on hot and burning coals.
(D) It is performed using large, heavy, and ornate wooden masks.

93. Consider the following elements of a Wayang Kulit performance:
1. The Dalang manipulates all the puppets.
2. A cotton screen (Kelir) and an oil lamp (Blencong) are used.
3. The Dalang speaks in different voices and languages.
4. The performance typically lasts only one hour.
Which of the above statement(s) is/are correct?
(A) 1, 3 and 4
(B) 2, 3 and 4
(C) 1, 2 and 3
(D) 1, 2 and 4

94. Which statement is incorrect regarding the Gamelan orchestra?
(A) It primarily consists of percussive instruments like metallophones and gongs.
(B) It accompanies Wayang Kulit and traditional dances.
(C) Different sets of Gamelan are tuned to specific scales, such as Slendro and Pelog.
(D) It is strictly composed of stringed instruments similar to violins.

95. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Dalang in Wayang Kulit is highly respected in Indonesian society.
Reason (R): The Dalang acts not only as a puppeteer but also as a spiritual leader, storyteller, and political commentator.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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96. Identify the correct pair representing Balinese mythology in dance.
(A) Rangda - A beautiful princess representing peace
(B) Barong - A lion-like creature representing good
(C) Hanuman - The evil demon king
(D) Ravana - The heroic monkey god

97. Consider the following statements about Indonesian theatre:
1. Wayang Golek is popular in West Java (Sundanese culture).
2. The Gunungan is a leaf-shaped puppet used to signal scene changes.
3. Wayang Wong performers wear masks for every single character.
4. The stories of Wayang are heavily drawn from the Mahabharata and Ramayana.
5. The Reog Ponorogo dance features a massive tiger mask decorated with peacock feathers.

Which of the above statement(s) is/are correct?
(A) 1, 3, 4, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 4

98. Identify the incorrect pair regarding Indonesian theatre.
(A) Kris - Musical instrument
(B) Kelir - Cotton screen
(C) Blencong - Oil lamp
(D) Dalang - Puppeteer

99. All of the following are core instruments in a traditional Gamelan ensemble EXCEPT:
(A) Kendang (drum)
(B) Bonang (kettle gongs)
(C) Shamisen (lute)
(D) Saron (metallophone)

100. Which of the following best describes the structural function of the "Gunungan" (Tree of Life) in Wayang Kulit?
(A) It is the main antagonist of the story.
(B) It is the instrument used to create sound effects for battles.
(C) It is the traditional headdress worn by the Dalang.
(D) It marks the beginning, scene transitions, and the end of the performance.

101. Arrange the typical progression of a traditional Wayang Kulit night performance in chronological order:
1. Pathet Nem (Introduction and conflict setup, evening)
2. Planting the Gunungan to end the show (dawn)
3. Pathet Sanga (Climax and major battles, midnight)
4. Pathet Manyura (Resolution, early morning)

Choose the correct sequence from the options given below:
(A) 1, 3, 4, 2
(B) 1, 4, 3, 2
(C) 3, 1, 4, 2
(D) 1, 2, 3, 4

102. What is the fundamental Balinese dance posture characterized by an asymmetrical stance, weight shifting, and angular arm positions?
(A) Seledet
(B) Agem
(C) Mie
(D) Mudra

103. A performer wants to execute the "Seledet" technique in Balinese dance. What must they do?
(A) Spin rapidly on one foot.
(B) Strike the Kendang drum violently.
(C) Leap into the air holding a kris.
(D) Perform sharp and quick darting movements with the eyes.

104. Read the following statements carefully.
Statement I: The Barong dance culminates with dancers entering a trance and attempting to stab themselves with kris daggers.
Statement II: The magic of the Barong protects the dancers from being harmed by their daggers.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

105. Based on the following information, answer the question.

A group of tourists in Bali watch a sunset performance where hundreds of men sit in concentric circles, chanting rhythmically, waving their arms, and depicting the kidnapping of Sita from the Ramayana. This case represents:
(A) Wayang Kulit
(B) Legong
(C) Kecak
(D) Topeng

106. What was the cause of the modern format of the Kecak dance?
(A) Developed as a 1930s collaboration for tourism.
(B) Mandated by ancient royal decree for state protection.
(C) Brought to Bali by Dutch colonizers for military drills.
(D) Originated as a strict ritual for traditional temple priests.

107. What is the origin and meaning of the Thai classical masked dance drama known as "Khon"?
(A) A rural folk comedy involving daily village life
(B) A shadow puppet show performed exclusively for commoners
(C) A modern political satirical street play
(D) A royal court dance traditionally depicting the Ramakien (Thai Ramayana)

108. What defines the "Lakhon" form of Thai dance drama?
(A) It features masked male dancers exclusively.
(B) It is characterized by unmasked performers, focusing heavily on graceful bodily movements and intricate storylines.
(C) It uses life-sized wooden puppets.
(D) It is an aggressive martial arts tournament.

109. Match the Southeast Asian theatre forms in List I with their countries in List II.
List I: (Theatre Form)
P. Khon
Q. Royal Ballet (Robam Boran)
R. Wayang Kulit
S. Water Puppetry
List II: (Country)
1. Cambodia
2. Thailand
3. Vietnam
4. Indonesia
(A) P-1, Q-2, R-4, S-3
(B) P-2, Q-3, R-4, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-1, R-2, S-3

110. Which of the following is a correct statement regarding the Cambodian Royal Ballet (Robam Tep Apsara)?
(A) The dancers wear simple, minimalist peasant clothing.
(B) It relies primarily on improvised, chaotic movements.
(C) It forbids the depiction of Hindu mythological stories.
(D) It features hyper-extended fingers and curved toes, representing Apsaras (celestial dancers).

111. Consider the following features of Thai Khon theatre:
1. It is accompanied by a Piphat ensemble.
2. The performers wear heavy, elaborate masks.
3. A separate chorus sings and narrates the story.
4. It is primarily based on the Mahabharata.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 3
(B) 1, 3 and 4
(C) 2, 3 and 4
(D) 1, 2 and 4

112. Which statement is incorrect regarding the Thai shadow puppetry form "Nang Yai"?
(A) It translates to "large shadow".
(B) The puppets are articulated with movable joints.
(C) The performers dance while holding the large leather puppets.
(D) It is performed behind a large white screen with a fire lit behind it.

113. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In Thai Khon performances, the lead dancers playing humans and gods do not wear masks in modern times.
Reason (R): Historically all roles were masked,

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satire
(B) Ensuring the mask is perfectly symmetrical and emotionally neutral
(C) Painting the mask pure gold to reflect royalty
(D) Making the mask incredibly heavy to test the dancer's strength

185. Read the following statements carefully.
Statement I: Sri Lankan Kandyan dancers traditionally wear a headdress known as the Ves.
Statement II: The Ves headdress can be worn by anyone at any time without a ceremony.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

186. Based on the following information, answer the question.
A Jatra performance in Bangladesh portrays the historical rebellion against British colonizers, drawing huge rural crowds. This case highlights Jatra's role as:
(A) A medium for secular historical and political mass communication
(B) A strictly religious Hindu ritual
(C) An elite, invite-only royal banquet
(D) A silent, meditative trance dance

187. What was the effect of introducing the harmonium to traditional folk music in South Asia (like Baul and Jatra)?
(A) It completely destroyed vocal traditions.
(B) It was banned by all traditional performers.
(C) It replaced the need for drums.
(D) It became widely adopted as a portable, loud drone and melodic accompaniment despite its European origin.

188. Which Japanese dance form emerged post-WWII as a "dance of darkness"?
(A) Bugaku
(B) Butoh
(C) Bon Odori
(D) Nihon Buyo

189. What defines "Gagaku"?
(A) Japanese street theatre
(B) Korean puppet theatre
(C) Japanese classical imperial court music and dance
(D) Chinese acrobatic circus

190. Which of the following is a correct statement about Pakistani "Swang"?
(A) It purely an instrumental musical concert.
(B) It is performed underwater.
(C) It strictly features only tragic themes.
(D) It is a traditional folk dance-drama involving song, dance, and dialogue.

191. Which statement is incorrect regarding the Sri Lankan "Kolam"?
(A) It originated as an elite, royal performance exclusively for kings.
(B) It uses elaborate wooden masks.
(C) It features a narrator who introduces the characters.
(D) It includes comic characters like the Policeman or the Village Headman.

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192. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Ajoka Theatre frequently faced state censorship during the 1980s.
Reason (R): Their plays strongly critiqued military dictatorship, gender inequality, and religious extremism in Pakistan.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

193. Identify the correct pair of Southeast Asian theatre.
(A) Wayang Kulit - Indonesian water puppetry
(B) Wayang Wong - Indonesian human dance drama
(C) Wayang Golek - Indonesian shadow theatre
(D) Wayang Topeng - Indonesian string puppets

194. Consider the following statements about Thai Khon:
1. It historically excluded women from

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122. What was the effect of heavy royal patronage on the Khon theatre in Thailand?
(A) It developed highly rigid rules, elaborate gem-studded costumes, and specialized academies.
(B) It was banned from the capital city.
(C) It was completely democratized and only performed by peasants.
(D) It lost its musical accompaniment to save costs.

123. What is the origin of Vietnamese Water Puppetry (Mua Roi Nuoc)?
(A) It originated in the royal courts of Hue.
(B) It was introduced by French colonialists in the 19th century.
(C) It evolved from Chinese shadow puppetry.
(D) It developed in the flooded rice paddies of the Red River Delta.

124. What defines "Tuong" (Hat Boi) in Vietnamese theatre?
(A) A modern spoken drama style
(B) A classical, highly stylized traditional opera heavily influenced by Chinese opera
(C) A folk singing contest between villages
(D) A classical court ballet

125. Match the Southeast Asian performance traditions in List I with their countries and types in List II.
List I: (Performance Form)
P. Tuong
Q. Mor Lam
R. Cheo
S. Phra Lak Phra Ram
List II: (Country and Type)
1. Vietnam (Classical)
2. Laos (Folk song)
3. Vietnam (Folk opera)
4. Laos (Epic dance-drama)
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

126. Which of the following is a correct statement regarding Vietnamese "Cheo"?
(A) It is an elite court opera performed strictly for royalty.
(B) It uses no vocal singing, only silent mime.
(C) It relies exclusively on water puppets.
(D) It is a popular, satirical folk opera originating from the peasant class of northern Vietnam.

127. Consider the following features of Vietnamese Water Puppetry:
1. Puppeteers stand in waist-deep water behind a bamboo screen.
2. Puppets are manipulated using long bamboo poles and strings hidden underwater.
3. The stories often depict rural life, agricultural harvests, and national myths.
4. The iconic comedic narrator is a puppet called Teu.
Which of the above statement(s) is/are correct?
(A) 1, 2, 3 and 4
(B) 2, 3 and 4
(C) 1, 2 and 3
(D) 1, 3 and 4

128. Which statement is incorrect regarding Laotian "Mor Lam"?
(A) It is a traditional Lao form of folk singing and poetry.
(B) It is a silent, masked dance-drama.
(C) The themes range from courtship and religion to politics and daily life.
(D) It is frequently accompanied by the Khene, a bamboo mouth organ.

129. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Vietnamese Tuong uses highly symbolic and vivid face makeup for its characters.
Reason (R): The makeup colors instantly communicate the character's personality to the audience, such as red for loyalty and white for treachery.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Identify the correct pair of Vietnamese theatre forms.
(A) Cai Luong - Reformed, modernized folk opera mixing traditional and modern

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(D) Singkil - Christian harvest dance

148. Consider the following statements about Myanmar and Philippine theatre:
1. Anyaint involves a solo female dancer interspersed with comedic clowns.
2. Pangalay is a traditional Tausug dance featuring extended metal fingernails (Janggay).
3. Zat Pwe performances typically last from dusk until dawn.
4. The Senakulo is a Philippine Lenten play depicting the passion of Christ.
5. The Saung-gauk is a traditional Philippine drum.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

149. Identify the incorrect pair regarding regional dances of the Philippines.
(A) Tinikling - Visayas
(B) Singkil - Mindanao
(C) Komedya - Pre-colonial indigenous ritual
(D) Idaw - Cordillera (Mountain region)

150. All of the following are traditional puppets found in Myanmar's Yok The Pwe EXCEPT:
(A) The Alchemist (Zawgyi)
(B) The White Snake (Baishe)
(C) The Prince (Mintha)
(D) The Ogre (Belu)

151. Which of the following best describes the traditional "Nat Pwe" in Myanmar?
(A) A court dance celebrating the King's birthday
(B) A modern western-style ballet
(C) A shadow puppet show about the Ramayana
(D) A festival where mediums (Nat Kadaws) dance to appease and channel spirits

152. A dancer performing the Philippine Pangalay must focus on which key competency?
(A) Graceful, fluid arm and hand movements with a rigid, upright torso
(B) Rapid jumping over bamboo poles
(C) Singing operatic Spanish verses
(D) Tumbling and acrobatic flips

153. Read the following statements carefully.
Statement I: The Zarzuela was introduced to the Philippines by Spanish colonizers.
Statement II: The Philippine Zarzuela evolved to include themes of Filipino nationalism and resistance against colonialism.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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154. Based on the following information, answer the question.
A full-night festival in a Philippine town square features a play depicting a stylized battle between Christian knights and Moorish warriors, ending in the Moors' conversion. This case represents:
(A) Komedya (Moro-moro)
(B) Bodabil
(C) Tinikling
(D) Anyaint

155. What was a major cause for the development of religious dramas like the Senakulo in the Philippines?
(A) The influence of Japanese Kabuki troupes
(B) Indigenous tribes creating new harvest rituals
(C) The American introduction of vaudeville (Bodabil)
(D) The Spanish Catholic friars utilizing theatre as a tool for religious conversion

156. In the context of Asian traditional theatre, what does the synthesis of "Dance-Drama" typically imply?
(A) The strict separation of acting, singing, and dancing
(B) The seamless integration of movement, vocalization, and acting as a single expressive form
(C) The complete absence of musical instruments
(D) The exclusive use of puppets without human actors

techniques
(C) The discovery of ancient underground puppet caves
(D) The interaction of traditional southern Vietnamese folk music with French colonial theatrical influences

140. What is the traditional meaning of "Zat Pwe" in Myanmar?
(A) A martial arts sword dance
(B) A classical all-night dance-drama based on Buddhist Jataka tales
(C) A traditional water puppet play
(D) A solo comic monologue

141. What defines the Philippine folk dance "Tinikling"?
(A) A Spanish-influenced operetta
(B) A royal Muslim fan dance
(C) A dance mimicking a tikling bird dodging bamboo traps, involving dancers stepping between clapping bamboo poles
(D) A trance dance for healing

142. Match the Southeast Asian performance forms in List I with their key props or features in List II.
List I: (Performance Form)
P. Singkil
Q. Yok The Pwe
R. Anyaint
S. Komedya
List II: (Key Prop or Feature)
1. Myanmar marionettes
2. Philippine play of Christian/Moor conflicts
3. Royal Muslim fan and bamboo dance
4. Myanmar female solo dance/comedy
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-1, R-4, S-2

143. Which of the following is a correct statement regarding Myanmar's "Yok The Pwe" (marionette theatre)?
(A) It historically served to bypass strict royal censorship, as puppets could say things humans could not.
(B) The puppets are controlled entirely from below the stage with sticks.
(C) It is performed strictly in total silence.
(D) It uses only three standard puppet characters.

144. Consider the following features of the Philippine dance "Singkil":
1. It originated from the Maranao people of Mindanao.
2. It is based on the Darangen epic.
3. The lead dancer plays a princess navigating through clapping bamboo poles.
4. The dancers wear heavy wooden masks.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 1, 2 and 3
(C) 1, 3 and 4
(D) 2, 3 and 4

145. Which statement is incorrect regarding the Myanmar ensemble known as the Hsaing Waing?
(A) It accompanies traditional Zat Pwe and puppet performances.
(B) It is predominantly composed of string instruments.
(C) The centerpiece is the Pat Waing, a circular drum chime.
(D) It includes gongs, cymbals, and oboe-like instruments.

146. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In Myanmar's traditional marionette theatre, a Nat (spirit) figure is always introduced first.
Reason (R): It is customary to appease the local spirits and ask for their blessing before commencing the main performance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

147. Identify the correct pair of Philippine performing arts.
(A) Komedya - Indigenous shadow puppetry
(B) Pangalay - Highland war dance
(C) Zarzuela - Spanish-influenced musical theatre

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but changes allowed actors playing humans/ gods to show facial expressions, leaving masks for monkeys and demons.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

114. Identify the correct pair of Thai Khon character types.
(A) Phra - Hero/Male lead
(B) Nang - Monkey warrior
(C) Yak - Female lead
(D) Ling - Demon

115. Consider the following statements about Cambodian and Thai theatre:
1. The Ramakien is the Thai version of the Ramayana.
2. The Reamker is the Cambodian version of the Ramayana.
3. Sbek Thom is a Cambodian shadow theatre featuring large non-articulated leather puppets.
4. Lakhon Chatri is a modern form of Thai pop music.
5. The Wai Khru ceremony is held to honor teachers and ancestral spirits in Thai dance.

Which of the above statement(s) is/are correct?
(A) 1, 2, 4, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 5
(D) 1, 3, 4, and 5

116. Identify the incorrect pair regarding Thai musical ensembles.
(A) Piphat - Consists of woodwind and percussion, accompanies Khon
(B) Mahori - Combines string and percussion, traditionally played by women
(C) Ranat Ek - Xylophone-like instrument
(D) Khruang Sai - Primarily wind instruments used for military marches

117. All of the following are distinct traditional Cambodian classical dance gestures (Kbach) EXCEPT:
(A) The leaf
(B) The flower
(C) The fruit
(D) The spinning sword

118. Which of the following best describes the cultural significance of the "Wai Khru" ceremony in Thai performing arts?
(A) A rehearsal technique for acrobatic jumps.
(B) A ritual to honor teachers and spirits before performing.
(C) The final applause sequence after a play.
(D) The physical stage where musicians sit.

119. A dancer wishes to master Thai classical dance. Which core competency must they achieve first?
(A) Mastering the vocal ranges of Peking Opera.
(B) Playing the Gamelan percussion instruments.
(C) Carving traditional wooden puppets for display.
(D) Achieve extreme flexibility for traditional hand gestures.

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120. Read the following statements carefully.
Statement I: The Cambodian Royal Ballet was almost entirely eradicated during the Khmer Rouge regime in the 1970s.
Statement II: Following the fall of the Khmer Rouge, surviving dancers worked extensively to restore and pass on the oral and physical traditions of the dance.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

121. Based on the following information, answer the question.
A traditional theatre format uses large panels of perforated leather manipulated by dancers in front of a fire-lit screen to tell the story of the Reamker. This case is an example of:
(A) Lakhon Khol
(B) Robam Boran
(C) Sbek Thom
(D) Wayang Kulit

157. What defines the Pan-Asian theatrical concept of "Total Theatre"?
(A) Performances that are fully improvised with no structure
(B) Plays that last exactly 24 hours
(C) The utilization of all performing arts elements (music, dance, acting, mime, acrobatics) into a cohesive performance
(D) Theatre that requires a 360-degree audience

158. Match the epic or story in List I to its primary country of theatrical adaptation in List II.
List I: (Epic or Story)
P. Ramakien
Q. Reamker
R. Phra Lak Phra Ram
S. Darangen
List II: (Primary Country)
1. Cambodia
2. Laos
3. Thailand
4. Philippines (Maranao)
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-3, S-4
(D) P-3, Q-1, R-2, S-4

159. Which of the following is a correct statement regarding the influence of the Indian epic Ramayana on Southeast Asian theatre?
(A) It was localized, adopting unique regional characteristics, names, and cultural nuances in countries like Thailand, Indonesia, and Cambodia.
(B) It was strictly rejected and banned in all Southeast Asian nations.
(C) It is only performed via shadow puppetry and never by human actors.
(D) It remains completely identical to the original Sanskrit version in all performances.

160. Consider the following traits of traditional Asian theatre:
1. Heavy reliance on symbolism over strict naturalism.
2. Use of elaborate, codified makeup or masks to denote character types.
3. The vital role of percussive music in dictating movement and pacing.
4. Absolute reliance on the Western Stanislavski method of psychological realism.
Which of the above statement(s) is/are correct?
(A) 2, 3 and 4
(B) 1, 2 and 3
(C) 1, 3 and 4
(D) 1, 2 and 4

161. Which statement is incorrect regarding cross-cultural theatrical influences?
(A) Sri Lankan Nadagam was influenced by South Indian street theatre.
(B) Philippine Komedya is entirely free of Spanish colonial influence.
(C) Vietnamese Tuong shows heavy influence from Chinese classical opera.
(D) Indonesian Wayang Kulit integrates Hindu epics with indigenous animist beliefs.

162. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Many traditional East and Southeast Asian theatre forms lack large, hyper-realistic stage sets.
Reason (R): These forms rely on the actor's stylized gestures, pantomime, and music to create the environment in the audience's imagination.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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163. Identify the correct pair matching a traditional stage format to its country.
(A) Thuy Dinh (Water pavilion) - Indonesia
(B) Kelir (Shadow screen) - Vietnam
(C) Hanamichi (Walkway) - Japan
(D) Open-air Jatra stage - Philippines

164. Consider the following statements about masks in Asian theatre:
1. Noh masks are carved from Japanese cypress.
2. Talchum masks often feature exaggerated, satirical expressions.
3. Khon masks completely cover the head of the dancer.
4. Topeng masks are used in traditional

elements
(B) Cheo - Classical aristocratic opera
(C) Tuong - Water puppetry
(D) Thuy Dinh - The bamboo mouth organ

131. Consider the following statements about theatre in Vietnam and Laos:
1. Phra Lak Phra Ram is the national epic of Laos, adapting the Ramayana.
2. The Dan Bau is a unique Vietnamese monochord instrument.
3. Tuong performances require minimal props, using a whip to represent a horse.
4. Cheo often features a female lead playing a tragic or heroic role.
5. French colonization completely wiped out Cai Luong.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 2, 3, and 4
(D) 1, 3, 4, and 5

132. Identify the incorrect pair regarding musical instruments in Southeast Asia.
(A) Khene - Laotian bamboo mouth organ
(B) Dan Tranh - Vietnamese plucked zither
(C) Dan Bau - Vietnamese single-stringed instrument
(D) Geta Beraya - Vietnamese water drum

133. Arrange the following Vietnamese theatrical forms in chronological order of their historical emergence:
1. Tuong (Classical Opera)
2. Cai Luong (Modern Reformed Theatre)
3. Spoken Drama (Kich Noi - Western influenced)

Choose the correct sequence from the options given below:
(A) 1, 2, 3
(B) 2, 1, 3
(C) 1, 3, 2
(D) 3, 1, 2

134. All of the following are traditional themes in Vietnamese Water Puppetry EXCEPT:
(A) The Legend of the Restored Sword (King Le Loi)
(B) The Mahabharata war of Kurukshetra
(C) Agricultural scenes like rice planting
(D) Frog catching and duck herding

135. Which of the following best describes the role of "Teu" in water puppetry?
(A) The tragic hero who dies in battle
(B) The wise king who hands out justice
(C) A mythical water dragon
(D) A plump, humorous storyteller who acts as a comedic MC and social critic

136. A Laotian performer wants to master traditional storytelling. Which instrument's competency is absolutely essential for accompanying Mor Lam?
(A) The Khene (bamboo mouth organ)
(B) The piano
(C) The Saron (metallophone)
(D) The Shamisen

137. Read the following statements carefully.
Statement I: Cai Luong originated in southern Vietnam in the early 20th century.
Statement II: Cai Luong frequently incorporates the nostalgic and melancholy song "Vong Co".
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

138. Based on the following information, answer the question.
A village sets up a traditional red pagoda-style pavilion (Thuy Dinh) in the middle of a pond. Hidden performers manipulate wooden figures to depict a fox stealing ducks. This case is an example of:
(A) Mua Roi Nuoc
(B) Cheo
(C) Mor Lam
(D) Tuong

139. What was a major cause for the rise of "Cai Luong" in Vietnam?
(A) The complete ban on all spoken word by the imperial court
(B) The adoption of Japanese Noh stage

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174. Which Japanese form features life-sized puppets operated by three men?
(A) Noh
(B) Kabuki
(C) Bugaku
(D) Bunraku

175. What is the definition of "Mie" in Kabuki theatre?
(A) A powerful, frozen dramatic pose to capture a heightened emotional moment
(B) A romantic vocal song
(C) A spinning stage mechanism
(D) A comedic sidekick

176. Which of the following is a correct statement about the Shamisen?
(A) It is a large floor drum.
(B) It is a three-stringed traditional Japanese musical instrument.
(C) It is blown like a flute.
(D) It is only played by the Emperor.

177. Which statement is incorrect regarding the role of women in early Japanese theatre?
(A) Okuni, a woman, is credited with originating Kabuki.
(B) Women have always been the primary performers in classical Noh.
(C) The role of the Onnagata was created because women were banned.
(D) Women were completely banned from Kabuki in 1629.

178. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The stage of Noh theatre features a painted pine tree at the back.
Reason (R): Noh originally evolved from outdoor performances held at Shinto shrines, and the pine tree symbolizes this sacred origin.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

179. Identify the correct pair in Japanese theatre aesthetics.
(A) Aragoto - Realistic modern dialogue
(B) Hikinuki - Slow, meditative walking
(C) Yugen - Profound grace and subtlety
(D) Kyogen - Tragic weeping

180. Consider the following statements about Chinese Theatre:
1. Kunqu is older than Peking Opera.
2. Peking opera orchestras sit completely hidden in an orchestra pit.
3. The "Jing" role requires heavily painted faces.
4. "Water sleeves" are used to extend the dancer's expressive movements.
5. Real horses are traditionally brought on stage during battle scenes.

Which of the above statement(s) is/are correct?
(A) 1, 2, and 4
(B) 2, 3, and 5
(C) 1, 4, and 5
(D) 1, 3, and 4

NODIA

181. Identify the incorrect pair regarding Chinese Peking Opera roles.
(A) Sheng - Male lead
(B) Dan - Female lead
(C) Jing - Young romantic scholar
(D) Chou - Clown

182. All of the following are traditional elements of Japanese Noh EXCEPT:
(A) Shite (Principal actor)
(B) Hanamichi (Walkway through audience)
(C) Waki (Subordinate actor)
(D) Hashigakari (Bridgeway)

183. Which of the following best explains why Peking Opera uses highly minimalist stage settings (e.g., just a table and two chairs)?
(A) Theatre troupes were too poor to afford scenery.
(B) The government banned realistic scenery.
(C) The stages were too small to hold props.
(D) The focus is on the actor's highly codified symbolic actions to create the environment.

184. A designer creating a mask for a Korean Talchum performance needs to understand its core competency, which includes:
(A) Utilizing asymmetrical, exaggerated, and sometimes grotesque features to highlight

Balinese dance.
5. Peking Opera strictly uses heavy wooden masks instead of face paint.

Which of the above statement(s) is/are correct?
(A) 1, 2, 3, and 5
(B) 2, 3, 4, and 5
(C) 1, 3, 4, and 5
(D) 1, 2, 3, and 4

165. Identify the incorrect pair regarding the lead narrator or director in Asian traditions.
(A) Dalang - Indonesian Wayang Kulit
(B) Gosu - Korean Pansori (Drummer/ accompanist)
(C) Vivek - Chinese Peking Opera director
(D) Tayu - Japanese Bunraku chanter

166. Arrange the following Asian shadow puppetry traditions in chronological order based on their geographical spread from West to East:
1. Tholu Bommalata (India)
2. Wayang Kulit (Indonesia)
3. Nang Yai (Thailand)
4. Pi Ying Xi (Chinese shadow theatre)

Choose the correct sequence from the options given below:
(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 3, 4
(D) 4, 3, 2, 1

167. Which of the following Asian performance traditions do NOT heavily utilize a drum or percussion ensemble?
(A) Pungmul
(B) Gamelan
(C) Hsaing Waing
(D) Baul singing

168. Which of the following best describes the structural pacing of Japanese Noh, Gagaku, and Kabuki, reflecting a universal aesthetic principle in Japan?
(A) Jo-ha-kyu (Beginning, break, rapid)
(B) Yin and Yang
(C) Rasa and Bhava
(D) Slendro and Pelog

169. To perform Chinese Jingju (Peking Opera), a performer must demonstrate competency in all the following EXCEPT:
(A) Chang (Singing)
(B) Nian (Speech)
(C) Method acting for internal psychological realism
(D) Da (Martial arts/Acrobatics)

170. Read the following statements carefully.
Statement I: In classical Japanese Kabuki, quick costume changes on stage (Hikinuki) are a major spectacle.
Statement II: In Chinese Sichuan Opera, quick face-changing (Bian Lian) is a major spectacle.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

171. Based on the following information, answer the question.
A modern director blends Balinese Gamelan music with Japanese Butoh dance to create a piece exploring post-colonial trauma. This case is an example of:
(A) Traditional Wayang
(B) Classical Noh
(C) Pure Khon
(D) Intercultural theatre

172. How is the concept of "Animism" practically applied in many Southeast Asian performances (e.g., Nat Pwe, Barong)?
(A) By banning all references to animals
(B) Through ritualistic dances designed to invoke, appease, or channel local spirits and ancestors
(C) By strictly performing indoors
(D) By using only modern electronic instruments

173. What was a major cause for the preservation and rigid codification of dances like Cambodian Robam Boran and Thai Khon?
(A) The rise of modern cinema
(B) The influence of Western tourists
(C) Centuries of strict royal court patronage and protection
(D) Peasant rebellions demanding classical training

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performing.
2. It involves the Piphat musical ensemble.
3. The stories are exclusively based on modern Thai history.
4. Masks are heavily decorated with gold leaf and glass.

Which of the above statement(s) is/are correct?
(A) 1, 2 and 4
(B) 2, 3 and 4
(C) 1, 2 and 3
(D) 1, 3 and 4

195. Identify the incorrect pair regarding Cambodian classical dance.
(A) Apsara - Celestial nymph
(B) Kbach - Basic traditional gestures
(C) Dalang - Lead dancer
(D) Pinpeat - Musical ensemble accompanying court dance

196. All of the following are true about the Indonesian Gamelan EXCEPT:
(A) It believes instruments contain spirits and stepping over them is highly disrespectful.
(B) It is predominantly composed of metallophones and gongs.
(C) It is led rhythmically by the Kendang (drummer).
(D) It uses a tuning system completely identical to the Western 12-tone equal temperament.

197. Which of the following best describes the cultural synergy in the Philippine "Singkil" dance?
(A) It combines ancient animist rituals with heavy Spanish Catholic aesthetics.
(B) It is a pure replication of Japanese Noh.
(C) It combines Maranao royal Muslim heritage, Hindu epic narratives (Darangen), and indigenous bamboo dance techniques.
(D) It merges Chinese opera singing with American tap dance.

198. An actor in Vietnamese Tuong is painted with a completely red face. The audience immediately understands this character is:
(A) A treacherous villain
(B) A loyal, brave hero
(C) A comedic fool
(D) A mystical ghost

199. Read the following statements carefully.
Statement I: The traditional music of Laos is heavily reliant on the Khene.
Statement II: The Khene is a large brass horn similar to a trumpet.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

200. Based on the following information, answer the question.
A community in Bali performs a trance dance featuring a battle between the Barong (representing good) and Rangda (representing evil) to restore cosmic balance. This is a case of:
(A) Ritual theatre serving spiritual and social purgation
(B) Secular tourist entertainment only
(C) Classical court ballet for the King
(D) Modern political satirical drama

201. What is the effect of the "Dalang" striking the wooden puppet box (Cempala) during Wayang Kulit?
(A) To signal the audience to leave
(B) To magically summon rain
(C) To provide sound effects for battles, cue the musicians, and maintain rhythm
(D) To announce an intermission

202. Which art form is recognized as a solo epic vocal performance?
(A) Pansori
(B) Pungmul
(C) Salpuri
(D) Talchum

203. What is the definition of "Komedya" in the context of Philippine theatre?
(A) A strictly indigenous animist ritual
(B) A comedic stand-up routine
(C) A traditional bamboo dance
(D) A stylized play brought by the Spanish depicting conflicts between Christians and Muslims (Moors)

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221. Which of the following is a correct statement about the Philippine dance "Pangalay"?
(A) It heavily features bamboo poles being clapped together.
(B) It is a Spanish-influenced waltz.
(C) It is a pre-Islamic dance of the Tausug people known for its fluid, wave-like arm movements.
(D) It requires the dancers to wear heavy wooden clogs.

222. Which statement is incorrect regarding Myanmar's classical dance?
(A) It historically incorporates elements from Indian, Thai, and indigenous traditions.
(B) It features complex, syncopated rhythms.
(C) The female dancers often wear a tight-fitting skirt with a long train.
(D) Dancers typically keep their knees straight and rigid at all times.

223. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Indonesian Gamelan tuning systems (Slendro and Pelog) cannot be perfectly replicated on a standard Western piano.
Reason (R): Gamelan tuning divides the octave into non-equidistant intervals unique to the tradition, unlike the Western 12-tone equal temperament.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

224. Identify the correct pair of theatrical costume or prop.
(A) Water sleeves - Japanese Noh
(B) Janggay (metal claws) - Philippine Pangalay
(C) Ves headdress - Chinese Peking Opera
(D) Gunungan - Korean Talchum

225. Consider the following statements about Asian performative traditions:
1. In Jatra, the musicians traditionally sat on the stage itself.
2. In Bunraku, the Tayu (chanter) voices all characters.
3. In Khon, the dancers also sing their own dialogues simultaneously.
4. In Wayang Kulit, the Dalang uses a banana trunk to stick the puppets into.

Which of the above statement(s) is/are correct?
(A) 1, 3 and 4
(B) 1, 2 and 4
(C) 2, 3 and 4
(D) 1, 2 and 3

226. Identify the incorrect pair regarding performing arts forms.
(A) Mor Lam - Japanese comedic interlude
(B) Robam Boran - Cambodian Royal Ballet
(C) Anyaint - Myanmar solo dance-comedy
(D) Bhawaya - Folk song of northern Bangladesh

227. All of the following forms were heavily utilized as anti-colonial or anti-dictatorship resistance theatre EXCEPT:
(A) Ajoka Theatre (Pakistan)
(B) Group Theatre Movement (Bangladesh)
(C) Japanese Gagaku (Imperial Court Music)
(D) Philippine Zarzuela (Early 20th Century)

228. Which of the following best describes the traditional "Bedhaya" dance of Indonesia?
(A) A frantic trance dance for tourists
(B) A comedic shadow puppet show
(C) A masculine war dance using swords and shields
(D) A sacred, highly stylized court dance of Java performed by nine females

229. A director wants to accurately stage a traditional Chinese Jing role. What makeup competency must they possess?
(A) The ability to create a completely blank, white face
(B) The ability to carve a wooden mask
(C) The ability to paint complex, colorful, specific patterns on the face denoting the character's personality
(D) The ability to apply subtle, naturalistic Western stage makeup

230. Read the following statements carefully.
Statement I: The Japanese Shamisen was originally derived from the Chinese Sanxian.
Statement II: The Erhu is a traditional Japanese percussion instrument.

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212. Arrange the following developments in the evolution of Philippine theatre chronologically:
1. Indigenous animist rituals and epic chanting
2. Introduction of Komedya and Senakulo by Spanish friars
3. Rise of the Zarzuela during the late Spanish/ early American period
4. Introduction of Vaudeville (Bodabil) during the American period

Choose the correct sequence from the options given below:
(A) 1, 2, 3, 4
(B) 1, 3, 2, 4
(C) 2, 1, 4, 3
(D) 2, 3, 1, 4

213. All of the following are characteristics of Chinese Xiqu (traditional opera) EXCEPT:
(A) Synthesis of song, speech, dance, and combat
(B) Character categorization into rigid role types
(C) Strict adherence to the Aristotelian unities of time, place, and action
(D) Use of stylized, symbolic props

214. Which of the following best describes the cultural role of "Bhand" performers in traditional South Asian society?
(A) They are revered as high priests.
(B) They serve as jesters and social critics, using humor to speak truth to power.
(C) They are silent monks who perform trace dances.
(D) They are military generals who perform sword dances.

215. A performer attempting the "Chui Chai" sequence in Thai classical dance must focus heavily on:
(A) Rapid spinning and jumping
(B) Lifting heavy objects
(C) Screaming loudly to scare away demons
(D) The delicate, graceful transformation and self-admiration of a disguised character

216. Read the following statements carefully.
Statement I: The Japanese Bunraku puppet requires three operators: one for the head/right arm, one for the left arm, and one for the legs.
Statement II: The chief operator (Omozukai) is traditionally unmasked and fully visible.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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217. Based on the following information, answer the question.
A performance in a Sri Lankan village features a dancer in a demon mask demanding offerings to leave a sick patient alone. This case best illustrates:
(A) Theatre as mere secular entertainment
(B) Theatre as political propaganda
(C) Theatre as an active, functional healing ritual (Sanni Yakuma)
(D) Theatre as a modern experimental art

218. What was a major cause for the revival of the Cambodian Royal Ballet in the late 20th century?
(A) Surviving master dancers transmitting the oral and physical traditions after the fall of the Khmer Rouge
(B) The discovery of ancient written scripts
(C) The introduction of Western ballet techniques
(D) A decree by the French colonial government

219. Which of the following refers to the "Pear Garden" in Chinese history?
(A) An ancient form of martial arts
(B) A famous play written during the Ming Dynasty
(C) The specific wooden clapper used in Beijing Opera
(D) The first known royal acting and musical academy established during the Tang Dynasty

220. What is the defining trait of "Lakhon Khol" in Cambodia?
(A) It is an all-female shadow puppet show.
(B) It is a masked dance drama featuring male performers enacting the Reamker.
(C) It is a modern spoken word poetry slam.
(D) It is a water puppetry tradition.

(C) A dual focus on the linguistic diversity and costume design
(D) A dual focus on history and presentation methods

255. How did the symposium describe the popular theatre traditions of East Asia?
(A) External narratives that are entirely devoid of presentation techniques
(B) Unstructured performances that completely lack historical context
(C) Historical narratives materialized through specific presentation techniques
(D) As performances that were entirely lost during historical transitions

Direction : Please read the following source carefully.

An institutional curriculum reform committee recently developed a specialized module dedicated to an overview of dance and theatre forms of South Asian countries. To maintain a strict regional focus, the committee centered the academic content exclusively on Bangladesh, Pakistan, and Sri Lanka. The primary challenge for the educators was to construct a balanced syllabus that equally addressed both the history and the presentation techniques of various popular theatre and dance forms within these three nations. In this academic case study, researchers noted that understanding the performative arts of South Asia requires analyzing how the history of Bangladesh, Pakistan, and Sri Lanka influences their respective presentation techniques. The educators designed assessment metrics based on the students' ability to evaluate the presentation techniques of popular theatre forms rather than just memorizing chronological history. This approach ensured that the overview of dance and theatre forms remained grounded in practical performative analysis. Consequently, the curriculum highlighted that the popular dance forms of Bangladesh, Pakistan, and Sri Lanka share complex historical origins, yet they utilize highly distinctive presentation techniques to convey their regional narratives and historical trajectories.

Based on the above source, attempt the following five questions.

256. Which regional focus did the curriculum reform committee primarily maintain?
(A) East Asian countries
(B) South Asian countries
(C) European countries
(D) South-East Asian countries

257. Which specific nations were included in this focused curriculum module?
(A) China, Japan, and the South Korean peninsula
(B) Indonesia, Thailand, and the nation of Vietnam
(C) Cambodia, Myanmar, and the Republic of Laos
(D) Bangladesh, Pakistan, and Sri Lanka

258. What were the assessment metrics specifically designed to evaluate?
(A) The ability to evaluate presentation techniques
(B) The memorization of strict chronological history
(C) The physical endurance of the performing students
(D) The geographical mapping of the South Asian region

259. What was the primary challenge for the educators when developing the module?
(A) Securing external funding for institutional curriculum reform projects
(B) Expanding the curriculum to include East Asian theatre forms
(C) Balancing the history and presentation techniques in a syllabus
(D) Eliminating popular theatre entirely from the current academic syllabus

260. What do the popular dance forms of these South Asian nations utilize to convey their narratives?
(A) Highly distinctive presentation techniques
(B) Generalized South-East Asian identities
(C) Solely chronological memorization techniques
(D) Universal and identical performance styles

Direction : Please read the following source carefully.

A multinational research grant was awarded to a cultural anthropology team to conduct an

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(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

231. Based on the following information, answer the question.
A Vietnamese performance involves a male and female peasant singing repartee back and forth in a village square, mocking local greedy officials. This case is typical of:
(A) Royal Tuong
(B) Nha Nhac
(C) Ca Tru
(D) Cheo

232. What was the effect of centuries of strict royal isolation on Japanese Noh and Bugaku?
(A) They were preserved in highly rigid, slow, and traditional forms passed down through specific family lineages (Iemoto system).
(B) They rapidly integrated European instruments.
(C) They evolved into chaotic, improvised street art.
(D) They entirely lost their musical components.

233. Which form of theatre uses the "Hanamichi"?
(A) Bunraku
(B) Noh
(C) Kabuki
(D) Kyogen

234. What defines "Putul Nach" in Bangladesh?
(A) Traditional string or rod puppetry
(B) Masked human dance
(C) Classical music concert
(D) Martial arts display

235. Match the musical instrument in List I with its country in List II.
List I: (Musical Instrument)
P. Dan Bau
Q. Saung-gauk
R. Khene
S. Ektara
List II: (Country)
1. Myanmar
2. Vietnam
3. Bangladesh
4. Laos
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

236. Which of the following is a correct statement about the "Zarzuela" in the Philippines?
(A) It relies exclusively on pre-colonial indigenous languages and animist themes.
(B) It is a lyric-dramatic genre that alternates between spoken and sung scenes, heavily adapted to Filipino culture.
(C) It is performed solely by puppets.
(D) It was banned by the Spanish colonizers.

237. Consider the following statements about masks in traditional Asian theatre:
1. Sri Lankan Kolam uses masks carved from Kaduru wood.
2. Thai Khon monkey characters (Ling) wear masks.
3. Japanese Kabuki actors always wear masks instead of makeup.
4. Korean Talchum masks often have movable lower jaws.
Which of the above statement(s) is/are correct?
(A) 1, 2 and 3
(B) 2, 3 and 4
(C) 1, 2 and 4
(D) 1, 3 and 4

238. Identify the incorrect pair of traditional performance space.
(A) Thuy Dinh - Water pavilion for Vietnamese puppets
(B) Hashigakari - Bridge-way in Noh theatre
(C) Kelir - Screen for Indonesian Wayang Kulit
(D) Yagura - Underwater stage for Korean Pansori

239. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The Ramayana is performed in various localized theatrical forms across Southeast Asia, such as Khon, Wayang Wong, and Lakhon Khol.

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presentation techniques.

Based on the above source, attempt the following five questions.

266. Which specific nations did the new academic initiative primarily focus on?
(A) Indonesia, Thailand, Vietnam, and China
(B) Cambodia, Myanmar, Philippines, and Laos
(C) Bangladesh, Pakistan, Sri Lanka, and Japan
(D) China, Japan, Korea, and Myanmar

267. What methodological approach did researchers utilize to determine the influence of historical developments?
(A) A case-oriented approach
(B) A generalized South-East Asian approach
(C) A purely theoretical chronological approach
(D) A quantitative statistical approach

268. What did the project require scholars to strictly avoid doing during their analysis?
(A) Merging techniques into a generalized regional identity
(B) Analyzing historical details of the selected nations
(C) Highlighting specific presentation techniques for each nation
(D) Exploring various popular theatre and dance forms

269. What did the findings demonstrate regarding the history of popular theatre in these specific nations?
(A) They share an identical historical trajectory
(B) They lack any distinct historical origins whatsoever
(C) They are completely disconnected from presentation techniques
(D) They feature completely independent trajectories

270. What must a thorough overview of dance and theatre forms prioritize for these specific countries?
(A) Elimination of regional geographical classifications within academics
(B) Complete homogenization of South-East Asian popular theatre forms
(C) Links between local history and presentation techniques
(D) The strict separation of historical context from the performative arts

Direction : Please read the following source carefully.

A university department specializing in performance studies recently published a methodological paper providing an overview of dance and theatre forms of East Asian and South Asian countries. The paper specifically contrasted the performative traditions of China, Japan, and Korea with those of Bangladesh, Pakistan, and Sri Lanka. The core argument of this academic case was that the history and presentation techniques of various popular theatre and dance forms differ fundamentally across these two major regions. Scholars argued that the presentation techniques of popular theatre forms in East Asian countries (China, Japan, and Korea) are historically formulated through different aesthetic principles compared to the dance forms of South Asian countries (Bangladesh, Pakistan, and Sri Lanka). By isolating the history and presentation techniques, the researchers developed a dual-lens analytical framework. This framework allowed students to evaluate how the history of a specific region dictates the presentation techniques of its popular theatre. The overview of dance and theatre forms concluded that comparing East Asian and South Asian traditions strictly through their history and presentation techniques prevents the homogenization of these distinct performative arts.

Based on the above source, attempt the following five questions.

271. Which two regional traditions did the methodological paper specifically contrast?
(A) South-East Asian and East Asian
(B) South Asian and South-East Asian
(C) East Asian and South Asian
(D) Central Asian and East Asian

272. Which countries were categorized under South Asian countries in the methodological paper?
(A) China, Japan, and the South Korean nations
(B) Bangladesh, Pakistan, and Sri Lanka
(C) Indonesia, Thailand, and the Vietnam region
(D) Cambodia, Myanmar, and the nation of Laos

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248. What was a major cultural effect of Spanish colonization on the indigenous dances of the Philippines?
(A) It led to the adaptation of European dances into local folk forms and the introduction of religious dramas.
(B) It completely wiped out all forms of dance.
(C) It transformed all dances into shadow puppetry.
(D) It introduced the Gamelan orchestra to the islands.

249. Which of the following is the primary purpose of the "Sanni Yakuma" ritual in Sri Lanka?
(A) To celebrate the harvest
(B) To train soldiers for battle
(C) To cure illnesses believed to be caused by specific demons
(D) To entertain the royal court

250. What is a primary cause for the minimalist aesthetic in traditional Asian theatres such as Noh and Jingju?
(A) A philosophical and aesthetic preference for suggestion, symbolism, and relying on the audience's imagination
(B) Lack of access to natural resources like wood and paint
(C) Strict laws forbidding the construction of large stage pieces
(D) The inability of traditional stages to support heavy weight

Direction : Please read the following source carefully.

A recent academic symposium focused on an overview of dance and theatre forms of East Asian countries, specifically examining the cultural paradigms of China, Japan, and Korea. The researchers initiated a comprehensive study to document the history and presentation techniques of various popular theatre and dance forms native to this region. Rather than merely cataloging performances, the symposium's primary objective was to analyze how historical contexts have directly shaped the presentation techniques of East Asian performative arts. The scholars proposed a theoretical framework that traces the evolution of these popular theatre forms through their distinct historical timelines in China, Japan, and Korea. By emphasizing presentation techniques, the academic panel highlighted the necessity of understanding the mechanical and aesthetic delivery of East Asian dance forms. Furthermore, the case study underlined that any valid overview of dance and theatre forms in these East Asian nations requires a dual focus on both the history and the practical presentation methods. The symposium concluded that the popular theatre traditions of China, Japan, and Korea are essentially historical narratives materialized through specific, culturally preserved presentation techniques that have survived various historical transitions.

Based on the above source, attempt the following five questions.

251. What was the primary focus of the academic symposium?
(A) South Asian history and its modern consequences
(B) Overview of East Asian dance and theatre forms
(C) Modern cinematic achievements in East Asia
(D) European presentation techniques in modern theatre

252. Which specific countries were examined during the academic symposium?
(A) China, Japan, and Korea
(B) India, Pakistan, and Sri Lanka
(C) Indonesia, Thailand, and Vietnam
(D) Myanmar, Philippines, and Laos

253. What was the primary objective of the researchers regarding the performative arts?
(A) To merely catalog and archive various global performances
(B) To invent entirely new and modern popular theatre forms
(C) To analyze history's influence on presentation techniques
(D) To ignore the aesthetic delivery of traditional dance forms

254. According to the passage, what does a valid overview of these nations' forms require?
(A) A focus only on contemporary and modern iterations of dance
(B) A focus exclusively on the specific musical instruments utilized

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204. Match the following East Asian theatrical concepts in List I with their respective countries in List II.

List I: (Theatrical Concept)

P. Jo-ha-kyu
Q. Bian Lian
R. Han
S. Onnagata

List II: (Country)

1. China
2. Korea
3. Japan
4. Japan

(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-4, Q-2, R-3, S-1

205. Which of the following is a correct statement about "Anyaint" from Myanmar?

(A) It is a massive battle reenactment.
(B) It requires absolute silence from the audience.
(C) It features a solo female dancer interspersed with slapstick comedians (lu-byets).
(D) It is entirely performed using marionettes.

206. Consider the following statements about Sri Lankan performance:

1. Kohomba Kankariya is an ancient, elaborate healing ritual.
2. The dancers wear the sacred Ves costume.
3. Nurti was heavily influenced by the Parsi theatre of India.
4. Traditional Kolam scripts are strictly written in English.

Which of the above statement(s) is/are correct?

(A) 2, 3 and 4
(B) 1, 3 and 4
(C) 1, 2 and 4
(D) 1, 2 and 3

207. Which statement is incorrect regarding the "Baul" of Bangladesh?

(A) They perform elaborate classical ballets.
(B) They form a syncretic religious sect blending Sufism and Vaishnavism.
(C) They sing songs addressing mystical themes and universal love.
(D) Lalon Shah is their most celebrated figure.

208. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): In traditional Japanese Noh, the main actor (Shite) wears a mask, while the secondary actor (Waki) does not.

Reason (R): The Shite often portrays supernatural beings, ghosts, or women, which require masks, whereas the Waki portrays living, contemporary human men (like priests).

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

209. Identify the correct pair representing traditional Asian percussion.

(A) Geta Beraya - Japanese large barrel drum
(B) Kendang - Indonesian double-headed drum
(C) Taiko - Sri Lankan waist drum
(D) Tabla - Thai classical drum

210. Consider the following statements about theatre across Asia:

1. "Zarzuela" in the Philippines is a musical comedy or melodrama.
2. "Bhand Pather" in Pakistan/Kashmir incorporates sharp social satire.
3. "Jatra" in Bangladesh evolved from religious processions to secular drama.
4. "Kecak" in Bali was originally developed purely as an ancient Hindu temple ritual before tourists arrived.
5. "Cheo" in Vietnam is considered an art of the common peasants.

Which of the above statement(s) is/are correct?

(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

211. Identify the incorrect pair regarding the origin of theatrical traditions.

(A) Water Puppetry - Vietnam
(B) Mor Lam - Laos/Isan region
(C) Sbek Thom - Philippines
(D) Khon - Thailand

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overview of dance and theatre forms of South-East Asian countries. The first phase of this extensive academic project was strictly limited to investigating the performative traditions of Indonesia, Thailand, and Vietnam. The core methodology of the research involved a systematic documentation of the history and presentation techniques of various popular theatre and dance forms localized in these three nations. During the investigation, researchers discovered that the presentation techniques utilized in the popular theatre forms of Indonesia, Thailand, and Vietnam serve as direct reflections of their complex regional history. The academic team developed a comparative matrix to evaluate how the history of these South-East Asian countries dictated the evolution of their dance forms. By isolating Indonesia, Thailand, and Vietnam for this initial overview, the scholars could perform a highly detailed analysis of the specific presentation techniques that define their popular theatre. The study ultimately posited that the preservation of dance and theatre forms in these South-East Asian regions is heavily dependent on maintaining the traditional presentation techniques alongside their historical context.

Based on the above source, attempt the following five questions.

261. The multinational research grant focused on an overview of which region's dance and theatre forms?
(A) Classical East Asian countries
(B) Mainland South Asian countries
(C) Northern South Asian countries
(D) South-East Asian countries

262. Which nations were strictly investigated in the first phase of the academic project?
(A) China, Japan, and Korea
(B) Indonesia, Thailand, and Vietnam
(C) Bangladesh, Pakistan, and Sri Lanka
(D) Myanmar, Philippines, and Laos

263. What did researchers discover about the presentation techniques utilized in these nations?
(A) Absolute lack of relation to regional history
(B) Imported exclusively from East Asian traditions
(C) Reflections of complex regional history
(D) They were completely lost in modern contemporary performances

264. What specific tool did the academic team develop to evaluate the evolution of dance forms?
(A) A chronological historical timeline
(B) A digital presentation archive
(C) A unified theatrical script
(D) A comparative matrix

265. According to the study, what is the preservation of dance and theatre forms in these regions heavily dependent on?
(A) Traditional presentation techniques within historical context
(B) Modern presentation techniques replacing traditional historical context
(C) Exclusively focusing on theatre without any regard for local history
(D) Homogenizing the performative arts of the three nations into one style

Direction : Please read the following source carefully.

Following earlier regional studies, a new academic initiative was launched to complete the overview of dance and theatre forms of South-East Asian countries by focusing on Cambodia, Myanmar, Philippines, and Laos. The academic consortium aimed to explore the history and presentation techniques of various popular theatre and dance forms specific to these four nations. The researchers utilized a case-oriented approach to determine how the historical developments in Cambodia, Myanmar, Philippines, and Laos have uniquely influenced their respective dance forms. The project required scholars to analyze the presentation techniques of popular theatre forms without merging them into a generalized South-East Asian identity. Instead, the study highlighted the distinct presentation techniques employed in the performative arts of each nation. The findings demonstrated that while Cambodia, Myanmar, Philippines, and Laos share a broader South-East Asian geographical classification, the history of their popular theatre and dance forms features independent trajectories. The academic initiative concluded that a thorough overview of dance and theatre forms in these specific countries must prioritize the intricate relationship between their localized history and their specialized

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Reason (R): Historical trade routes and the spread of Hinduism and Buddhism established the epic as a foundational cultural narrative across the region.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

240. Identify the correct pair of theatrical forms and their primary nature.
(A) Jatra - Highly restricted indoor court theatre
(B) Bhand Pather - Satirical, improvisational folk theatre
(C) Bugaku - Aggressive, fast-paced martial arts
(D) Kecak - Silent meditative solo dance

241. Consider the following statements about Asian theatre:
1. Traditional makeup in Jingju (Peking Opera) utilizes color to signify character traits.
2. The "Vivek" in Bangladeshi Jatra acts as an allegorical conscience.
3. Wayang Kulit performances typically occur in broad daylight.
4. Sri Lankan Kandyan dancing involves acrobatics and spinning leaps.
5. "Butoh" incorporates traditional, rigid Samurai aesthetics.

Which of the above statement(s) is/are correct?
(A) 2, 4, and 5
(B) 1, 2, and 4
(C) 1, 3, and 5
(D) 1, 2, and 3

242. Identify the incorrect pair regarding theatrical conventions.
(A) Shite - Comedic sidekick in Noh
(B) Dan - Female roles in Peking Opera
(C) Dalang - Puppeteer in Wayang Kulit
(D) Onnagata - Men playing female roles in Kabuki

243. All of the following traditional theatre forms heavily utilize puppetry EXCEPT:
(A) Bunraku
(B) Wayang Golek
(C) Pansori
(D) Mua Roi Nuoc

244. Which of the following best describes the fundamental difference between Noh and Kabuki?
(A) Noh is for the commoners; Kabuki is for the aristocracy.
(B) Noh uses puppets; Kabuki uses live actors.
(C) Noh was created in the 20th century; Kabuki is ancient.
(D) Noh is slow, spiritual, and heavily masked; Kabuki is dynamic, spectacular, and uses elaborate face paint.

245. A performer wanting to engage an audience in traditional Pakistani street theatre. Which skill is most critical for a Bhand performer?
(A) Mastery of classical ballet
(B) Sculpting detailed wooden masks
(C) Quick-witted verbal improvisation and local dialect mastery
(D) Walking on high stilts

246. Read the following statements carefully.
Statement I: The "Wagoto" style of Kabuki acting is characterized by soft, romantic, and gentle movements.
Statement II: The "Aragoto" style of Kabuki acting is characterized by rough, bold, and warrior-like movements.
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

247. Based on the following information, answer the question.
A Thai performance features performers wearing elaborate, gem-encrusted costumes and heavy masks, acting out the battle between Rama and Ravana (Totsakan), while a chorus narrates. This case represents:
(A) Lakhon Nai
(B) Nang Yai
(C) Likay
(D) Khon

NODIA

273. What was the core argument presented in this academic case study?
(A) History and techniques are identical across all regions
(B) South Asian dance forms completely lack any presentation techniques
(C) East Asian theatre forms lack historical or aesthetic principles
(D) History and techniques differ across regions

274. What did the researchers develop by isolating history and presentation techniques?
(A) A dual-lens analytical framework
(B) A homogenized and theoretical identity
(C) A universal history of dance forms
(D) A generalized South Asian metric

275. What does comparing the traditions strictly through history and presentation techniques prevent?
(A) Physical preservation of all performative arts
(B) The academic study of popular theatre
(C) Homogenization of distinct performative arts
(D) Evaluation of specific regional aesthetic principles

Direction : Please read the following source carefully.

An international arts conservation society initiated a comprehensive project to establish a digital archive providing an overview of dance and theatre forms of South-East Asian countries. The primary focus of this archival case study was to document the presentation techniques of various popular theatre and dance forms across Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos. The conservators realized that preserving the history of these dance forms was insufficient without accurately recording their presentation techniques. Therefore, the archive was structured to visually capture how the popular theatre forms are physically and aesthetically presented in these South-East Asian countries. The researchers meticulously categorized the presentation techniques, ensuring that the distinct historical nuances of Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos were individually represented. This methodological archiving highlighted that the presentation techniques are intrinsically linked to the history of the region's popular theatre. Ultimately, the comprehensive overview of dance and theatre forms in these South-East Asian nations demonstrated that understanding their history relies heavily on the continuous academic study and preservation of their unique presentation techniques.

Based on the above source, attempt the following five questions.

276. What was the primary focus of the comprehensive archival case study?
(A) Documenting presentation techniques of theatre forms
(B) Inventing entirely new dance forms for South-East Asian nations
(C) Eliminating traditional presentation techniques from digital archives
(D) To focus solely on the documented history of East Asian countries

277. Which of the following specific countries was included in this archival project?
(A) The nation of China
(B) The state of Pakistan
(C) The Korean Peninsula
(D) Philippines

278. Why did conservators structure the archive to visually capture the theatre forms?
(A) Text-based historical documents were lost in regions
(B) History is insufficient without recording techniques
(C) Digital archives are unable to store textual history
(D) Because visual presentation techniques are much easier to invent academically

279. How did the researchers methodologically categorize the presentation techniques?
(A) Merging all South-East Asian nations into one category
(B) Completely ignoring history of regional theatre forms
(C) Representing distinct historical nuances of each nation
(D) By focusing exclusively on East Asian performance methodologies and aesthetics

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rhythmic percussive music, and elaborate costumes that represent different social statuses and characters.

19. (C) Rapidly changing face masks through sleight of hand
Bian Lian, or face-changing, is a spectacular sub-genre of Sichuan Opera involving the instantaneous switching of colorful masks. Performers use specialized techniques and sleight of hand to change their facial appearance in a split second, often while waving a fan or performing a dramatic movement. This skill historically served to depict sudden emotional shifts or supernatural transformations on stage.

20. (D) It synthesizes vocal, dance, mime, and acrobatics
Peking Opera is a comprehensive art form that integrates multiple disciplines into a single performance. It combines stylized singing and spoken dialogue with intricate dance, expressive mime, and demanding martial acrobatics. This synthesis is supported by a percussive-heavy orchestra and colorful costumes. Unlike Western theatre, it utilizes symbolic props and minimal scenery to encourage the audience's creative imagination.

21. (C) It requires only a single performer hidden inside the costume
The Chinese Dragon Dance is a traditional group performance where multiple dancers manipulate a long, flexible dragon figure using poles. It is a staple of Lunar New Year celebrations and other festivals, symbolizing prosperity and good fortune. Unlike the Lion Dance, which usually involves two performers inside a single costume, the Dragon Dance requires a coordinated team effort.

22. (B) Sheng - Main male role
In the highly structured system of Peking Opera, characters are divided into four primary roles. The sheng represents the main male character, which can include scholars, warriors, or elderly men. Conversely, the dan signifies female roles, the jing represents painted-face characters with forceful personalities, and the chou serves as the comedic clown character often distinguished by white eye makeup.

23. (D) Weeping (Ku)
Traditional training in Peking Opera emphasizes the mastery of four fundamental performative skills. These include chang, which is the art of singing, and nian, the technique of stylized speech. Additionally, zuo encompasses dance and symbolic acting, while da involves martial arts and acrobatics. Weeping is not classified as one of these core technical pillars of the operatic discipline.

24. (A) The first royal academy for music and theatre
The Pear Garden was an influential royal academy established by Emperor Xuanzong during the Tang Dynasty to train musicians and theatrical performers. It is historically recognized as the first formal institution dedicated to the performing arts in China. Because of its foundational impact, the term "Children of the Pear Garden" is still used to refer to professional opera actors today.

25. (C) Classical forms were banned and replaced by Model Operas
During the Cultural Revolution in China, traditional theatrical forms were strictly prohibited because they were viewed as remnants of a feudal past. In their place, a limited number of "Model Operas" were sanctioned, which utilized Western-influenced music and revolutionary themes to promote political ideologies. This period resulted in the temporary suppression of classical performance techniques and ancient repertoires.

26. (A) Pansori
Pansori is a traditional Korean genre of musical storytelling performed by a single vocalist accompanied by a drummer. The singer utilizes a specialized vocal technique to narrate long epics, switching between song and spoken word. The drummer provides rhythmic support and vocal encouragements. This expressive art form was designated as an Intangible Cultural Heritage by UNESCO for its cultural significance.

27. (D) A traditional mask dance drama
Talchum is a Korean performance art that integrates dance, music, and dramatic dialogue while wearing expressive masks. Historically, it served as a popular form of entertainment for the common people, often featuring satirical themes that mocked the aristocracy and social injustices.

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outputs of Bangladesh, Pakistan, and Sri Lanka to maintain strict adherence to predefined regional parameters. The facilitating scholars directed the participants to examine the history and presentation techniques of various popular theatre and dance forms originating from these three countries. The core task involved formulating a comparative model that assessed how the distinct history of Bangladesh, Pakistan, and Sri Lanka has individually shaped their popular theatre. Through this academic exercise, participants identified that the presentation techniques of dance forms in these South Asian countries are deeply embedded in their historical evolution. The workshop emphasized that an accurate overview of dance and theatre forms cannot rely solely on historical timelines but must incorporate a detailed critique of presentation techniques. Ultimately, the case demonstrated that the history and presentation techniques of popular theatre in Bangladesh, Pakistan, and Sri Lanka are interdependent academic disciplines.

Based on the above source, attempt the following five questions.

286. Which specific cultural outputs did the workshop deliberately restrict its analytical scope to?
(A) China, Japan, and the South Korean peninsula
(B) Indonesia, Thailand, and the nation of Vietnam
(C) Cambodia, Myanmar, and the Republic of Laos
(D) Bangladesh, Pakistan, and Sri Lanka

287. Why did the specialized workshop restrict its analytical scope to these three specific countries?
(A) Because no other countries possess forms of popular theatre
(B) To purposely ignore the historical evolution of South Asian countries
(C) To maintain strict adherence to predefined regional parameters
(D) Because East Asian forms lack any identifiable presentation techniques

288. What was the core task of the workshop participants?
(A) Creating a single homogenized dance form for South Asia
(B) Assessing how distinct history shaped popular theatre
(C) Disproving the existence of presentation techniques
(D) Merging the performative traditions of East and South Asia

289. What did participants identify about the presentation techniques of dance forms in these countries?
(A) They are completely independent of regional history
(B) They are rigorously standardized across all Asian continents
(C) They lack any distinct or analyzable performative qualities
(D) They are deeply embedded in their historical evolution

290. What did the case demonstrate about the history and presentation techniques of popular theatre in these nations?
(A) They are highly interdependent academic disciplines
(B) They are completely mutually exclusive fields of study
(C) They are largely irrelevant to a proper academic overview
(D) They rely solely on memorizing chronological timelines

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Direction : Please read the following source carefully.

A comprehensive academic seminar was organized to synthesize an overview of dance and theatre forms of South-East Asian countries into a cohesive curriculum. The seminar covered a broad geographic spectrum, encompassing Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos. The educational designers tasked with this project focused exclusively on synthesizing the history and presentation techniques of various popular theatre and dance forms across the entire region. In this academic scenario, the central challenge was harmonizing the diverse history of Indonesia, Thailand, and Vietnam with the performative traditions of Cambodia, Myanmar, Philippines, and Laos. To achieve this, researchers utilized presentation techniques as the primary metric for comparative analysis. The scholars determined that while the

not categorized as one of the formal "madang" or major narrative epics of the pansori tradition.

37. (C) Rhythmic and emotional encouragement by the ensemble
Chuimsae refers to the verbal interjections and rhythmic encouragements provided by the drummer, known as the gosu, during a pansori performance. These shouts, such as "eolssigu," serve to bolster the singer's energy and maintain the emotional connection with the audience. This interactive element is essential for the improvisational quality and communal atmosphere of this traditional Korean narrative art form.

38. (B) Perform masked dialogue, dance, and dramatic gestures
Talchum is a multi-disciplinary art form that requires performers to master several expressive skills simultaneously. A competent dancer must be able to deliver scripted and improvised dialogue while wearing a mask, execute specific rhythmic dance movements, and utilize exaggerated physical gestures. These elements combine to convey the satirical themes and diverse character types central to this traditional Korean mask drama.

39. (D) Statement I is incorrect but Statement II is correct
The traditional attire for Korean dancers is the hanbok, whereas the kimono is Japanese. Regarding pansori, this solo narrative form was indeed recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. This prestigious designation highlights the global cultural value of the genre's unique vocal techniques and its historical role in Korean musical storytelling.

40. (A) Pungmul (Nongak)
Pungmul, also known as nongak, is a vibrant Korean folk tradition rooted in agricultural society. It features musicians playing loud percussive instruments like gongs and drums while dancing in rhythmic formations. A distinctive element of this performance is the use of hats with long, spinning ribbons, which dancers manipulate through rapid head movements, celebrating communal labor and seasonal harvests.

41. (C) Expressing deep sorrow through slow, fluid movements
Salpuri is a refined Korean solo dance that serves as an artistic manifestation of han, or deep-seated sorrow. The performer uses a long white silk scarf to trace slow, fluid, and circular patterns in the air, symbolizing the release and transformation of pain into beauty. The dance begins with heavy, somber movements that gradually transition into a sense of spiritual liberation.

42. (A) It integrated spiritual ritual and folk dance elements
Shamanism has exerted a profound influence on the development of Korean performing arts by blending spiritual rituals with communal folk expression. Many traditional dances, such as salpuri, originated from shamanic ceremonies designed to appease spirits or heal the sick. This heritage infused Korean dance with a strong emphasis on emotional intensity, rhythmic complexity, and the functional role of performance in society.

43. (D) Kandyan dance
Kandyan dance is the iconic classical performance tradition originating from the central highlands of Sri Lanka. It evolved under the patronage of the Kandyan kings and is characterized by athletic movements, rhythmic drumming, and elaborate costumes. Unlike the low-country dances associated with coastal regions, Kandyan dance emphasizes stylized footwork and is often performed during religious festivals like the Esala Perahera.

44. (B) A traditional comic mask dance-drama
In Sri Lankan culture, Kolam is a distinctive form of mask dance-drama that combines ritual, entertainment, and social satire. It is primarily practiced in the southern coastal regions and features a wide array of characters, including royalty, villagers, and animals. Each character wears a specialized wooden mask, and the performances often incorporate humorous dialogue and rhythmic dance to convey moral stories.

45. (C) P-3, Q-1, R-4, S-2
Sri Lankan performance traditions are often distinguished by their regional origins. Udarata Natum refers to the classical dances of the

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(B) Establishing a performance style identical for all regions
(C) Creating a rigid geographical boundary for popular theatre
(D) Completing elimination of research in the performative arts

298. According to the manifesto, what do the presentation techniques of popular theatre act as?
(A) A mere distraction from historical facts
(B) A crucial medium for transmitting regional history
(C) An isolated aesthetic completely lacking historical meaning
(D) A tool for the homogenization of diverse regional cultures

299. What does the study of dance forms in these countries explicitly require?
(A) Ignoring how presentation techniques translate historical events in Asia
(B) Understanding how presentation techniques translate history
(C) Focusing solely on the modern popularity of the region's theatre forms
(D) Separating historical events from the performative traditions entirely

300. What does a holistic overview of dance and theatre forms across these specific countries fundamentally rely on?
(A) The synergistic analysis of their history and presentation techniques
(B) The complete separation of their history and presentation techniques
(C) The exclusion of South Asian countries from the regional analysis
(D) The assumption that all regional presentation techniques are strictly identical

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ANSWERS

1. (B) Song, dance, skill
The term Kabuki is derived from three Japanese kanji characters: “ka” meaning song, “bu” meaning dance, and “ki” meaning skill or technique. This classical performance style originated in the early seventeenth century and integrates these elements into a highly stylized form of drama featuring elaborate makeup and unique stagecraft used by all-male troupes.

2. (A) A traditional three-person puppet theatre
Bunraku represents a sophisticated form of Japanese puppetry that utilizes large dolls, each manipulated by three specialized performers. This art form integrates rhythmic chanting and melodic accompaniment from a shamisen to narrate complex stories. The synchronized movements of the head, limbs, and torso create a lifelike presence on stage, maintaining a tradition established during the Edo period.

3. (C) P-2, Q-4, R-3, S-1
Traditional Japanese performing arts utilize distinct stylistic elements for identification. Noh drama is characterized by the use of intricate wooden masks. Bunraku integrates the three-stringed shamisen with large puppets. Kabuki is famously recognized for elaborate face makeup known as kumadori. Bugaku consists of classical court dances that were historically performed for the imperial household and elite classes.

4. (D) Its stage features a roof and painted pine backdrop
The physical architecture of a Noh stage is uniquely standardized, incorporating a permanent roof even when located indoors. This structure reflects its origins in outdoor shrine performances. A stylized painting of a pine tree on the rear wall serves as the singular, unchanging backdrop, symbolizing the longevity and sacred nature of this ancient theatrical tradition.

5. (C) 1, 2 and 4
Kabuki theatre incorporates several distinctive theatrical devices and techniques. The hanamichi provides a functional walkway through the audience for dramatic entries. Performers execute powerful, frozen poses called mie to signify emotional peaks. Additionally, the hikinuki technique allows for instantaneous costume changes on stage. Unlike Noh, Kabuki utilizes bold, painted face designs rather than unpainted wooden masks.

6. (B) It traditionally uses lavish, colorful silk kimonos
Butoh is a contemporary Japanese dance form that intentionally rejects conventional aesthetics and refined beauty. Emerging during the post-war era, it typically features performers covered in white body paint executing slow, hyper-controlled movements. Instead of using lavish traditional attire, dancers often appear nearly nude or in tattered clothing to explore themes of darkness, decay, and the grotesque.

7. (C) A is true but R is false
In the traditional Japanese art of Bunraku, the master puppeteer manages the puppet’s head and right arm while remaining visible to the audience. This visibility is a standard convention rather than a flaw. The form does not attempt to hide the operators behind screens; instead, it relies on the audience to focus on the expressive wooden figures.

8. (A) Onnagata - Male actors who play female roles
The term onnagata refers specifically to male actors in Kabuki who specialize in portraying female characters through highly stylized gestures and vocal techniques. This tradition developed after women were legally barred from the stage in the seventeenth century. Conversely, aragoto represents a bold, rough style, while wagoto signifies a more delicate, romantic approach to theatrical performance.

9. (C) 1, 2, 3, and 4
Several foundational facts define Japanese performance history. Okuni is the legendary priestess credited with founding Kabuki. Bunraku relies on the shamisen for musical accompaniment, while Noh utilizes a specific

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sliding walk called suriashi. Bugaku was historically restricted to imperial court settings. However, modern Kabuki is performed by men, as women were prohibited from the stage centuries ago.

10. (A) Shakuhachi - The primary flute for Bunraku
The shakuhachi is a traditional end-blown bamboo flute often associated with Zen meditation and solo music rather than being the primary instrument for Bunraku. In contrast, the shamisen serves as the central melodic accompaniment in puppet theatre. Other instruments like the kotsuzumi and taiko play vital roles in the percussive ensembles of Noh and Gagaku performances.

11. (A) 2, 4, 1, 3
Japanese performing arts emerged in distinct historical eras. Bugaku, reflecting ancient court music, developed first during the Heian period. Noh drama followed in the fourteenth century under samurai patronage. Kabuki appeared later in the seventeenth century, catering to the urban merchant class. Finally, Butoh emerged in the mid-twentieth century as a radical, avant-garde response to modern social changes.

12. (B) Profound, mysterious, and subtle grace
The aesthetic concept of yugen is central to the performance and philosophy of Noh theatre. It represents an ephemeral, mysterious beauty and subtle grace that transcends literal representation. Rather than relying on overt displays or realism, yugen emphasizes the profound emotional depth and spiritual elegance conveyed through minimalist movements, poetic chanting, and the refined expressions of the mask.

13. (C) Hanamichi
The hanamichi is a specialized architectural feature in Kabuki theatre consisting of a raised platform that extends from the stage through the audience area. This structure serves as a vital space for dramatic entrances and exits, allowing actors to engage closely with spectators. It facilitates heightened emotional moments and showcases specialized techniques, making it indispensable for traditional staging.

14. (A) Both Statement I and Statement II are correct
Noh and Kabuki utilize distinct methods for character transformation. In Noh theatre, the primary actor, known as the shite, typically wears an intricately carved wooden mask to portray supernatural or female entities. Conversely, Kabuki performers do not use masks but instead apply elaborate face paint called kumadori to signify various personality traits, moral standings, and supernatural powers.

15. (A) Butoh
Butoh originated in Japan during the late 1950s through the experimental work of Tatsumi Hijikata and Kazuo Ohno. This “dance of darkness” developed as a reaction against Western dance styles and traditional Japanese forms following the devastation of World War II. It emphasizes raw, grotesque imagery and unconventional movements to explore the complexities of human suffering and existence.

16. (B) It starts slowly, accelerates, and ends swiftly
Jo-ha-kyu is a foundational aesthetic principle governing the structural pacing of Japanese performing arts. The “jo” phase signifies a slow and deliberate beginning. The “ha” phase involves a breaking point where the tempo gradually accelerates. Finally, the “kyu” phase represents a rapid and energetic conclusion. This rhythmic progression applies to individual movements, entire plays, and full programs.

17. (B) The shogunate banned women to control public morality
Although Kabuki was originally created by a woman named Okuni, the Tokugawa shogunate issued a legal ban on female performers in 1629. This restriction was motivated by concerns over public morality and the unruly behavior of audiences. Consequently, young boys initially took over the roles before they were also replaced by adult men, leading to the onnagata tradition.

18. (A) Jingju
Jingju is the standard Chinese name for the theatrical form widely known in English as Beijing Opera or Peking Opera. This genre attained prominence in the mid-nineteenth century by synthesizing various regional styles. It is characterized by highly codified performance techniques, including specific vocal styles,

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history of these South-East Asian countries varies greatly, analyzing the presentation techniques of their popular theatre provides a standardized academic framework. The seminar concluded that an effective overview of dance and theatre forms for the entire South-East Asian region must utilize presentation techniques as a structural anchor to accurately interpret the diverse history of their popular dance forms.

Based on the above source, attempt the following five questions.

291. The comprehensive academic seminar focused on synthesizing an overview for which specific region?
(A) Modern East Asian countries
(B) Various South Asian countries
(C) South-East Asian countries
(D) Traditional North Asian countries

292. What was the central challenge in this academic scenario for the educational designers?
(A) Harmonizing diverse history with performative traditions
(B) Eliminating presentation techniques from the academic curriculum entirely
(C) Merging East Asian and South-East Asian theatre into one performance
(D) Discarding the history of various popular theatre and dance forms

293. What primary metric did the researchers utilize for comparative analysis?
(A) Rigid chronological timelines
(B) Precise geographic location
(C) Regional linguistic similarities
(D) The presentation techniques

294. What does analyzing the presentation techniques of popular theatre provide for these South-East Asian countries?
(A) A completely unified historical narrative
(B) A standardized academic framework
(C) A generalized and homogenous modern dance form
(D) A complete separation of history and performance

295. What must an effective overview of dance and theatre forms for the entire South-East Asian region utilize as a structural anchor?
(A) Modern political history
(B) Exclusively East Asian theatre forms
(C) Presentation techniques
(D) Unrelated cultural paradigms

Direction : Please read the following source carefully.

A global performative arts coalition recently finalized a comprehensive academic manifesto providing an overview of dance and theatre forms of East Asian, South Asian, and South-East Asian countries. The manifesto systematically addressed the performative traditions of East Asia (China, Japan, Korea), South Asia (Bangladesh, Pakistan, Sri Lanka), and South-East Asia (Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos). The document aimed to establish a universal academic standard for documenting the history and presentation techniques of various popular theatre and dance forms across these diverse regions. By analyzing this vast geographical expanse, scholars identified that the presentation techniques of popular theatre act as a crucial medium for transmitting regional history. The manifesto proposed that the study of dance forms in any of these countries requires a meticulous understanding of how presentation techniques translate historical events into performance. This comprehensive case study concluded that a holistic overview of dance and theatre forms across East, South, and South-East Asian countries fundamentally relies on the synergistic analysis of their history and presentation techniques.

Based on the above source, attempt the following five questions.

296. Which regions were systematically addressed in the global performative arts coalition's academic manifesto?
(A) Only East Asia and South Asia
(B) Only South Asia and South-East Asia
(C) East Asian, Central Asian, and also South Asian countries
(D) East Asian, South Asian, and South-East Asian countries

297. What did the comprehensive academic manifesto aim to establish?
(A) Standardizing documentation of history and techniques

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The masks allow performers to adopt various character types, including corrupt noblemen, monks, and ordinary villagers, during festivities.

28. (B) P-2, Q-4, R-3, S-1
Korean performing arts are categorized by their specific cultural functions and stylistic features. Buchaechum is the iconic fan dance performed by groups of women. Pungmul is a vibrant percussive tradition associated with agricultural workers. Pansori represents the art of epic vocal storytelling by a solo performer. Salpuri is a refined, shamanistic-derived solo dance focused on emotional release and spiritual purification.

29. (C) Characterized by graceful, restrained, and rigid movements
Jeongjae refers to the classical dances performed within the Korean royal courts. These performances were meticulously choreographed to reflect Confucian values of order and propriety. The movements are typically slow, graceful, and highly restrained, emphasizing elegance over overt physical exertion. Unlike folk dances, court dances avoid common satire and focus on celebrating the longevity and prosperity of the monarchy.

30. (D) 1, 2 and 3
Pansori is a unique narrative form featuring a solo vocalist and a drummer. The term literally suggests music performed in an open space. During the performance, the singer uses a fan as a central prop to emphasize dramatic actions. The drummer, known as the gosu, provides rhythmic timing and vocal calls called chuimsae to engage the singer and audience.

31. (A) It is traditionally performed exclusively by male dancers
Buchaechum, or the Korean fan dance, is a highly visual art form traditionally performed by groups of female dancers wearing colorful hanbok. The choreography involves using large fans decorated with peony blossoms to create floral patterns and wave-like movements. While it incorporates ancient motifs, the modern synchronized version was developed in the twentieth century and remains a symbol of Korean grace.

32. (A) Both A and R are true and R is the correct explanation of A
Talchum performances in Korea frequently utilize social satire to address the grievances of the common people. By wearing masks, performers could safely mock the hypocrisy of the yangban noble class and corrupt religious figures. This tradition provided a communal outlet for expressing frustration with rigid social hierarchies, making the mask an essential tool for both anonymity and dramatic caricature.

33. (B) Han - A profound feeling of sorrow and unresolved resentment
The concept of han is a fundamental element in Korean culture and aesthetics, representing a deep, collective sense of sorrow and unfulfilled longing. This emotion is frequently expressed in traditional performing arts like pansori and salpuri. Conversely, the drummer in pansori is the gosu, and the singer is the sorikkun, while the buk is the specific barrel drum used.

34. (A) 1, 2, 4, and 5
Korean traditional arts encompass diverse folk and spiritual practices. Namsadang Nori was performed by traveling troupes, and salpuri originated from shamanistic exorcism rituals. Today, five surviving pansori epics form the core repertoire. Historically, Talchum performers would burn their masks after a show to symbolize the purging of evil spirits. Buchaechum, however, is an elegant folk dance rather than a martial art.

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35. (C) Kkwaenggwari - Bamboo flute
The kkwaenggwari is actually a small, high-pitched brass gong used in Korean percussion music like pungmul and samul nori. It is not a bamboo flute. Other traditional instruments include the janggu, which is an hourglass-shaped drum, and the buk, a barrel drum. The jing is a large, deep-toned gong used to mark the main beats in various ensemble performances.

36. (D) Arirangga
The traditional pansori repertoire consists of five surviving stories: Chunhyangga, Simcheongga, Heungbuga, Sugungga, and Jeokbyeokga. These epics narrate tales of loyalty, filial piety, and virtue. While Arirang is the most famous Korean folk song and serves as a cultural anthem, it is

280. What does understanding the history of South-East Asian dance and theatre forms rely heavily upon?
(A) The immediate abandonment of all traditional archiving
(B) The strict homogenization of regional popular theatre
(C) The visual capturing of South Asian nations exclusively within the archive
(D) Continuous study and preservation of techniques

Direction : Please read the following source carefully.

A critical review published in an academic journal of cultural performance aimed to deconstruct the overview of dance and theatre forms of East Asian countries, specifically analyzing China, Japan, and Korea. The authors of the review problematized how the history and presentation techniques of various popular theatre and dance forms are typically categorized. The researchers argued that the academic study of East Asian performative arts often emphasizes popular theatre at the expense of understanding the intricate presentation techniques of lesser-known dance forms. In this case study, the scholars meticulously examined the history of China, Japan, and Korea to trace the evolution of their presentation techniques. They posited that a comprehensive overview of dance and theatre forms must equally weigh historical data and presentation techniques to fully comprehend popular theatre. The analysis revealed that the presentation techniques of East Asian dance forms serve as a living historical record. Consequently, the researchers concluded that any curriculum focusing on China, Japan, and Korea must integrate the study of history and presentation techniques as inseparable elements of popular theatre.

Based on the above source, attempt the following five questions.

281. What was the main aim of the critical review published in the academic journal?
(A) Deconstructing the overview of East Asian dance forms
(B) Inventing an overview of South Asian modern dance forms
(C) Celebrating the popular theatre of various South-East nations
(D) To completely ignore the history of China, Japan, and Korea

282. What specific academic issue did the authors of the review problematize?
(A) The complete lack of popular theatre in East Asian nations
(B) Categorization of history and presentation techniques of theatre forms
(C) The geographical distance between China, Japan, and Korea
(D) The digital archiving methods of South-East Asian performative arts

283. According to the researchers, what does the academic study of East Asian performative arts often emphasize at the expense of lesser-known dance forms?
(A) Modern historical data
(B) Popular theatre
(C) Obsolete presentation techniques
(D) Modern cinema

284. How did the academic scholars describe the presentation techniques of East Asian dance forms?
(A) As a living historical record
(B) As a forgotten and obsolete aesthetic
(C) As an entirely irrelevant performative metric
(D) As a purely modern academic invention

285. What must any comprehensive curriculum focusing on China, Japan, and Korea integrate?
(A) Only the study of lesser-known regional dance forms
(B) Only the completely modernized presentation techniques
(C) History and presentation techniques as inseparable elements
(D) Historical data completely detached from theatre elements

Direction : Please read the following source carefully.

A specialized workshop on performance theory recently convened to construct an academic overview of dance and theatre forms of South Asian countries. The workshop deliberately restricted its analytical scope to the cultural

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central highlands, while Pahatharata Natum encompasses the ritualistic low-country dances. Sabaragamuwa Natum is specific to the Sabaragamuwa province, blending elements from other styles. Rukada represents the traditional art of string puppetry, typically used to narrate folk tales and Buddhist stories.

46. (D) The elaborate headgear worn by dancers is considered sacred
The Ves dance is the most prestigious and highly codified form of Kandyan dancing. It is traditionally performed by male dancers who have undergone a formal initiation ceremony. The intricate silver headgear, known as the Ves tattuwa, is regarded as a sacred object and symbol of the dancer's dedication to the Kohomba Kankariya ritual, representing the sun's rays.

47. (A) 1, 2 and 4
Rukada is the traditional form of string puppetry in Sri Lanka, primarily found in the southern town of Ambalangoda. The puppets are meticulously carved from light wood and operated with strings. Performances typically depict Buddhist Jataka tales or historical legends to educate and entertain. Unlike shadow puppetry, Rukada relies on three-dimensional figures visible to the audience rather than screen projections.

48. (B) It involves the use of 18 different masks representing specific demons
Sanni Yakuma is a traditional low-country exorcism ritual designed to cure eighteen specific ailments believed to be caused by demons. While it involves various masks, the primary focus is on the Maha Kola Sanni Yaka mask, which often incorporates smaller figures representing the eighteen maladies. It is a functional healing ritual from the coastal regions, not a Kandyan court entertainment.

49. (A) Both A and R are true and R is the correct explanation of A
The geta beraya is recognized as the primary drum in Kandyan dancing, essential for maintaining the performance's rhythm and energy. Its double-headed barrel shape produces a loud, resonating sound that is traditionally suited for outdoor ritual settings in the central highlands. The specific acoustic properties of this instrument facilitate the complex, athletic movements and footwork characteristic of up-country Sri Lankan dance.

50. (A) Nurti - Stylized musical plays influenced by Parsi theatre
Nurti is a form of Sri Lankan musical theatre that gained popularity in the late nineteenth century. It was significantly influenced by the visiting Parsi theatre troupes from India, incorporating a blend of North Indian music and stylized acting. Unlike the more folk-oriented Nadagam, Nurti utilized indoor proscenium stages and served as a precursor to modern Sinhalese commercial drama and cinema.

51. (C) 1, 2, 3, and 5
Kolam is a traditional mask dance from Sri Lanka's southern coast, utilizing masks carved from light kaduru wood. The performances often recount the myth of King Maha Sammata and Queen Menikpala. Characters like the royalty wear exceptionally large, heavy masks. Although it serves ritualistic purposes, Kolam is heavily infused with comedic scenes and social satire, rather than being strictly serious.

52. (D) Kohomba Kankariya - A modern urban spoken-word play
Kohomba Kankariya is actually an ancient and elaborate ritual of the Kandyan region, performed to invoke blessings and ensure prosperity. It is a highly traditional ceremony involving music, dance, and chanting, rather than a modern urban play. Other terms like Vannam refer to classical animal-themed dances, while the Geta Beraya is the principal drum used in up-country Sri Lankan performances.

53. (A) 1, 2, 3, 4
The development of Sri Lankan performance began with ancient ritual forms like Kohomba Kankariya. This was followed by the emergence of folk dramas such as Sokari, performed by rural farming communities. Later, Nadagam was introduced through South Indian influence, establishing a structured folk opera style. Finally, the Nurti musical theatre emerged in the late nineteenth century, reflecting urban and cosmopolitan influences.

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124. (B) A classical, highly stylized traditional opera heavily influenced by Chinese opera
Tuong, also known as Hat Boi, is Vietnam's classical operatic form that developed under the influence of Chinese opera. It is characterized by highly stylized acting, symbolic gestures, and vivid face makeup used to denote character traits. Historically favored by the royal court, Tuong performances typically depict historical legends and heroic tales, emphasizing Confucian virtues and the struggle between good and evil.

125. (C) P-1, Q-2, R-3, S-4
Southeast Asian performance forms are deeply tied to national cultures. Tuong represents Vietnam's classical operatic tradition. Mor Lam is a popular folk singing style from Laos and northeastern Thailand. Cheo is a traditional folk opera that originated in the rural villages of northern Vietnam. Phra Lak Phra Ram is the Laotian epic dance-drama based on the narrative of the Ramayana.

126. (D) It is a popular, satirical folk opera originating from the peasant class of northern Vietnam
Cheo is a traditional Vietnamese folk opera that stands in contrast to the elite court traditions. It originated among the rural peasants of the northern delta and is characterized by its satirical humor and social commentary. Cheo performances use a mix of song, dance, and dialogue to tell stories that often mock corrupt officials and celebrate the resilience of ordinary people.

127. (A) 1, 2, 3 and 4
Vietnamese Water Puppetry utilizes a unique staging method where performers stand in waist-deep water behind a bamboo screen. They manipulate the wooden puppets using long poles and hidden string mechanisms. The stories focus on rural agricultural life and national legends. A central figure is the humorous puppet narrator, Teu, who introduces scenes and provides social commentary to engage the audience.

128. (B) It is a silent, masked dance-drama
Mor Lam is a vibrant and highly vocal folk tradition from Laos and northeastern Thailand, characterized by rhythmic singing and poetic dialogue. It is not a silent or masked dance-drama. Instead, it relies on the singer's vocal skill and the melodic accompaniment of the khene, a bamboo mouth organ. The themes are diverse, ranging from romantic courtship to modern social issues.

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129. (A) Both A and R are true and R is the correct explanation of A
In Vietnamese Tuong, the use of vivid face makeup is a central convention that allows the audience to immediately identify a character's nature. Specific colors represent different traits: red signifies loyalty and courage, while white is used for treacherous or dishonest characters. This symbolic system ensures that the moral standing and personality of each figure are clear despite the stylized acting.

130. (A) Cai Luong - Reformed, modernized folk opera mixing traditional and modern elements
Cai Luong is a popular form of Vietnamese musical theatre that emerged in the early twentieth century as a "reformed" style. It successfully integrates traditional southern folk music with modern theatrical techniques and Western-influenced staging. Unlike the older Cheo or Tuong, Cai Luong often features contemporary themes and more realistic acting, making it a highly accessible and evolving genre for modern audiences.

131. (C) 1, 2, 3, and 4
The theatrical traditions of Vietnam and Laos utilize unique instruments and storytelling techniques. Phra Lak Phra Ram is the national epic of Laos, while the dan bau is a distinct Vietnamese monochord. Tuong uses symbolic props like whips for horses, and Cheo often features heroic female leads. However, Cai Luong actually thrived during the colonial era by adapting to new influences.

132. (D) Geta Beraya - Vietnamese water drum
The geta beraya is the traditional double-headed barrel drum of Sri Lanka, used specifically in Kandyan dancing. It is not a Vietnamese instrument. In contrast, the khene is a Laotian mouth organ, and the dan tranh and dan bau are iconic Vietnamese stringed instruments. Each of these plays a vital role in the traditional musical landscapes of their respective Southeast Asian nations.

acting styles ensures that the performance is effective in these large, outdoor settings.

63. (A) 1, 2 and 4
Traditional Jatra performance is defined by its dramatic intensity and specific conventions. It features exaggerated acting and high-pitched vocal delivery to reach large outdoor audiences. A unique character called the "Vivek," or conscience, often appears to provide moral commentary through song. The musical ensemble typically includes the harmonium and drums, though it avoids the subtle minimalism found in indoor court arts.

64. (B) The Vivek frequently breaks the fourth wall to sing directly to the audience
The Vivek is a traditional and symbolic character in Jatra who serves as the personification of moral conscience. While the character provides vital ethical commentary and philosophical insight through song, some traditional interpretations suggest the figure remains a detached observer rather than one who engages in direct, breaking-the-fourth-wall interaction with the spectators. This distinction separates the Vivek from more interactive comedic roles.

65. (A) Both A and R are true and R is the correct explanation of A
Lalon Shah remains the most iconic figure of the Baul tradition in Bangladesh, exerting a profound influence on folk philosophy and music. His songs are celebrated for their emphasis on universal humanism, transcending rigid religious and sectarian divides. By focusing on the "Man of the Heart," Lalon's work provides a spiritual framework that prioritizes internal truth and compassion over external rituals.

66. (A) Ektara - A one-stringed musical instrument used by Bauls
The ektara is a simple yet powerful one-stringed instrument that serves as the primary musical accompaniment for Baul singers in Bangladesh. It symbolizes the spiritual unity and minimalism central to their mystical philosophy. In contrast, the dotara is a multi-stringed lute rather than a drum, and Alkap is a folk performance involving song and dance, not a religious sermon.

67. (C) 1, 2, 3, and 5
Bangladesh's theatrical landscape is shaped by diverse folk and urban movements. Selim Al Deen was a pioneer in modernizing national drama. Jatra has historically faced censorship during political shifts. Gambhira is known for its satirical dialogue between a grandfather and grandson. Since independence in 1971, the Group Theatre movement has become a dominant force, while Bhawaya is mostly associated with Rangpur.

68. (D) Putul Nach - Traditional scroll painting
Putul Nach refers specifically to the traditional art of puppetry in Bangladesh, which includes string, rod, and glove puppets used to narrate folk legends and social stories. It is a three-dimensional performance art, whereas the tradition of scroll painting is known as Potua or Pata Chitra. Other forms like Jari Gaan and Sari Gaan are correctly identified as vocal musical traditions.

69. (C) Sitar
The Baul musical tradition utilizes portable and indigenous folk instruments to accompany their spiritual songs. The ektara, duggi, and khamak are central to creating the rhythmic and melodic texture of their performances. The sitar, while a prominent instrument in South Asian classical music, is not typically used by Baul minstrels, who favor simpler tools that suit their wandering, ascetic lifestyle.

70. (B) Satirical folk songs addressing contemporary social issues
Gambhira is a vibrant folk performance from the Rajshahi and Chapai Nawabganj regions of Bangladesh. It is characterized by satirical songs and dialogue, traditionally performed by characters representing a grandfather and his grandson. These performances serve as a medium for social commentary, using humor and rhythmic music to critique corruption, poverty, and other challenges faced by the local community.

71. (D) Shifted themes from Hindu mythology to secular topics
Following the 1947 partition and subsequent political changes, Jatra theatre underwent a significant thematic transformation. While it

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the traditional vocal chorus with a condensed narrative of the Ramayana epic for the stage.

107. (D) A royal court dance traditionally depicting the Ramakien (Thai Ramayana)
Khon is the most prestigious form of Thai classical dance-drama, historically performed exclusively within the royal court. It is characterized by masked male performers who execute highly stylized movements and battle scenes. The repertoire is strictly drawn from the Ramakien, which is the Thai version of the Indian epic Ramayana, celebrating the triumph of the heroic Rama over the demon king.

108. (B) It is characterized by unmasked performers, focusing heavily on graceful bodily movements and intricate storylines
Lakhon is a prominent form of Thai dance-drama that differs from Khon by primarily featuring unmasked performers. This allows the actors to utilize facial expressions alongside graceful, fluid bodily movements. Lakhon encompasses various sub-genres, such as Lakhon Nai for the court and Lakhon Nok for the public, and focuses on a wider range of romantic, legendary, and folkloric storylines beyond the Ramakien.

109. (C) P-2, Q-1, R-4, S-3
Southeast Asian nations possess distinct theatrical identities. Khon is the masked dance-drama of Thailand. The Royal Ballet, or Robam Boran, is the classical dance tradition of Cambodia. Wayang Kulit is the iconic shadow puppetry associated with Indonesia. Water Puppetry, or Mua Roi Nuoc, is a unique folk art form that developed in the rice paddies and waterways of northern Vietnam.

110. (D) It features hyper-extended fingers and curved toes, representing Apsaras (celestial dancers)
The Cambodian Royal Ballet is a highly refined classical art form distinguished by its unique physical aesthetic. Dancers undergo rigorous training to achieve hyper-extended fingers and curved toes, mimicking the celestial Apsaras depicted in ancient temple carvings. This tradition emphasizes slow, deliberate movements and symbolic hand gestures to narrate mythological stories, often accompanied by the percussive music of the pinpeat ensemble.

111. (A) 1, 2 and 3
Thai Khon theatre is defined by several traditional elements. It is performed to the music of a piphat ensemble, consisting of woodwind and percussion instruments. Dancers wear elaborate, heavy masks that denote specific character types, such as monkeys or demons. Because the masks prevent actors from speaking, a separate chorus provides the narration and sings the dialogue from the side.

112. (B) The puppets are articulated with movable joints
Nang Yai is an ancient Thai shadow puppet tradition featuring large, non-articulated panels of leather. Each puppet represents a full scene or character in a fixed pose, rather than having movable limbs. During a performance, dancers hold these large puppets and move gracefully in front of a lit screen. This differs from Wayang Kulit, where smaller puppets have jointed arms manipulated by rods.

113. (A) Both A and R are true and R is the correct explanation of A
In contemporary Thai Khon performances, actors playing human heroes and deities typically do not wear masks, allowing their facial expressions to be visible. This is a modern evolution from the historical practice where all characters were masked. Today, the use of masks is primarily reserved for monkey and demon characters, helping to distinguish their supernatural identities while human characters convey emotion.

114. (A) Phra - Hero/Male lead
In the structured character system of Thai Khon, specific terms designate the main roles. Phra refers to the male lead or hero, while Nang denotes the female lead. Monkey characters are called Ling, and the antagonists or demons are known as Yak. Each role requires specialized training in movement and posture to correctly portray the unique traits associated with these categories.

115. (C) 1, 2, 3, and 5
Southeast Asian theatre shares common themes across different cultures. The Ramakien and Reamker are the respective Thai and Cambodian versions of the Ramayana. Sbek Thom is

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80. (B) 1, 2, 3, and 4
Pakistan's performing arts include spiritual and folk traditions. Damaal is a rhythmic, trance-like dance performed at Sufi shrines to the beat of the dhol. Luddi is a popular folk dance from Punjab. Swang integrates song and dialogue in local dialects. Historically, classical dance forms like Kathak faced suppression during periods of religious conservatism, while modern commercial theatre thrives on improvisation.

81. (B) Jhumar - Fast-paced martial arts combat dance
Jhumar is actually a slow and graceful folk dance characterized by rhythmic movements, primarily performed during weddings and harvest celebrations in the Balochi and Siraiki regions. It is not a martial arts combat dance. Other pairs like the Khattak dance, which is a sword dance, and Bhangra, a harvest dance of Punjab, correctly describe the nature of these traditional Pakistani performances.

82. (A) 1, 2, 3, 4
The evolution of modern Pakistani theatre began with the establishment of the Rafi Peer Theatre Workshop. This was followed by the prominent era of state-censored television dramas on PTV. In response to martial law, Ajoka Theatre emerged to provide a platform for social critique. Finally, the scene saw the growth of highly commercialized and improvisational stage shows in urban centers like Lahore.

83. (C) Attan
The Punjab region of Pakistan and India is home to several iconic folk dances, including the energetic Bhangra, the celebratory Luddi, and the traditional women's dance known as Sammi. These forms are characterized by their rhythmic connection to agricultural life and communal festivities. Attan, however, is the traditional circular dance specifically associated with Pashtun culture and the Khyber Pakhtunkhwa and Balochistan provinces.

84. (D) To raise social consciousness and challenge oppression
The parallel theatre movement in Pakistan emerged as a grassroots alternative to commercial and state-sponsored entertainment. Its primary objective was to utilize the stage as a tool for social activism, raising public awareness about political oppression, gender discrimination, and human rights. By addressing these critical issues, groups like Ajoka sought to foster a more informed and conscious society through provocative dramatic performances.

85. (C) Damaal rhythmic dancing
To authentically represent the spiritual atmosphere of Punjabi Sufi poetry in a theatrical production, incorporating the Damaal would be most appropriate. This rhythmic, trance-like dance is a staple of Sufi shrine culture in Pakistan, often performed to the intense beat of the dhol. It symbolizes the spiritual ecstasy and devotion central to Sufi philosophy, providing a powerful and culturally resonant performative element.

86. (C) Statement I is correct but Statement II is incorrect
The Khattak dance is a traditional Pashtun martial dance featuring performers who execute rapid circular movements while brandishing swords. This form emphasizes physical prowess and bravery. In contrast, the Bhand tradition is renowned for its heavy reliance on spontaneous improvisation and witty repartee. Unlike scripted drama, Bhands thrive on their ability to react to the audience and current events through unscripted comedy.

87. (D) Bhand Pather comedy
The scenario described involves a comedic interaction between a powerful figure and a sharp-witted subordinate, which is the hallmark of Bhand Pather. This traditional folk form utilizes satire and linguistic puns to critique social hierarchies and power dynamics. By portraying the servant as more intelligent than his master, the performance provides a subtle yet effective critique of authority within a communal setting.

88. (A) It faced state-sponsored bans and went underground
Under the Islamization policies of General Zia-ul-Haq in the 1980s, classical dance forms like Kathak were viewed as un-Islamic and faced severe state-sponsored discouragement or outright bans. Many dancers were forced to stop performing publicly or moved their practices to private, underground spaces to preserve their art. This period significantly hindered the formal

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growth and public visibility of classical dance in Pakistan.

89. (C) Shadow puppetry using flat leather figures
Wayang Kulit is the most famous form of Indonesian puppet theatre, utilizing flat puppets meticulously carved from buffalo hide. The term "kulit" literally means skin or leather, referring to the material of the puppets. These figures are projected as shadows onto a white cotton screen, known as a kelir, using an oil lamp or electric light to narrate ancient epic stories.

90. (A) Accompanied by a large chorus of men chanting rhythmically
The Kecak dance is a unique Balinese performance art that lacks a traditional instrumental orchestra. Instead, it is accompanied by a rhythmic chorus of fifty to one hundred men who sit in concentric circles, chanting "chak-chak-chak" in complex patterns. This vocal percussion provides the soundscape for a drama depicting the Ramayana, featuring synchronized arm movements and fire rituals during the performance.

91. (D) P-3, Q-4, R-1, S-2
Indonesian wayang traditions are distinguished by the medium of performance. Wayang Kulit utilizes leather shadow puppets, while Wayang Golek features three-dimensional wooden rod puppets popular in West Java. Wayang Wong involves human actors performing the same epic narratives without masks. Topeng represents the masked dance tradition, where performers use specialized masks to portray a wide range of characters from historical and mythical tales.

92. (B) Young girls performing intricate finger and facial gestures
Legong is a refined and elegant classical dance from Bali, traditionally performed by young girls who have not yet reached puberty. It is characterized by highly synchronized movements, intricate footwork, and expressive finger and facial gestures. The dancers wear elaborate costumes and gold headdresses, performing stories that often involve royal courts and celestial themes, accompanied by a specialized gamelan pelegongan orchestra.

93. (C) 1, 2 and 3
A Wayang Kulit performance is a complex ritual led by a master puppeteer called the dalang. The dalang manipulates all puppets, provides multiple character voices, and directs the musicians. The setup requires a cotton screen and an oil lamp to create the shadows. These performances are traditionally all-night events, lasting from evening until dawn, rather than being limited to a single hour.

94. (D) It is strictly composed of stringed instruments similar to violins
The Gamelan is the traditional ensemble music of Java and Bali, primarily composed of percussive instruments such as metallophones, xylophones, and gongs. While it may occasionally include flutes or a two-stringed fiddle called the rebab, it is not a string-based orchestra. The ensemble is tuned to specific scales, such as slendro or pelog, and provides the essential accompaniment for Indonesian theatre.

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95. (A) Both A and R are true and R is the correct explanation of A
The dalang occupies a prestigious position in Indonesian society due to the multifaceted nature of their role. Beyond being a skilled puppeteer, the dalang must be an expert storyteller, linguist, and spiritual leader capable of conducting rituals. Additionally, they often weave contemporary social and political commentary into traditional narratives, serving as a vital bridge between ancient wisdom and modern communal life.

96. (B) Barong - A lion-like creature representing good
In Balinese mythology and dance-drama, the Barong is a benevolent, lion-like creature that symbolizes the forces of good and spiritual health. It is frequently depicted in eternal conflict with Rangda, the demon queen who represents evil and chaos. This ritualistic battle serves to maintain the cosmic balance. Conversely, Hanuman is a heroic monkey god, while Ravana is the antagonist demon king in the Ramayana.

97. (B) 1, 2, 4, and 5
Indonesian theatre is rich in regional variety and symbolic elements. Wayang Golek is a staple of Sundanese culture, and the gunungan puppet marks structural transitions in shadow plays.

Most wayang stories derive from the Mahabharata and Ramayana. The Reog Ponorogo dance is famous for its massive tiger and peacock mask. However, in Wayang Wong, lead characters often perform without masks.

98. (A) Kris - Musical instrument
A kris is a traditional Javanese asymmetrical dagger with a wavy blade, regarded as both a weapon and a spiritual object with significant cultural value. It is not a musical instrument. In contrast, the kelir is the cotton screen used for shadow plays, the blencong is the oil lamp that provides light, and the dalang is the master puppeteer who directs the show.

99. (C) Shamisen (lute)
A traditional Gamelan ensemble consists of various percussive instruments, including the kendang drum, bonang kettle gongs, and saron metallophones. These instruments work together to create complex polyphonic layers of sound. The shamisen, however, is a three-stringed lute that is central to Japanese performing arts like Kabuki and Bunraku, but it is not part of the Indonesian gamelan musical tradition.

100. (D) It marks the beginning, scene transitions, and the end of the performance
The gunungan, or "mountain" puppet, is a leaf-shaped figure used in Wayang Kulit to symbolize the universe and the tree of life. It serves a crucial structural role by signaling the start of the performance, marking transitions between different scenes, and finally closing the show. When not in use, it is placed in the center of the screen to represent order.

101. (A) 1, 3, 4, 2
A traditional night-long Wayang Kulit performance follows a specific chronological structure based on musical modes. It begins in the evening with Pathet Nem to set the conflict. Pathet Sanga follows at midnight for the story's climax and battles. Pathet Manyura occurs in the early morning for the resolution. The show concludes at dawn with the final planting of the gunungan puppet.

102. (B) Agem
Agem is the foundational posture in Balinese dance, characterized by an asymmetrical stance where the dancer's weight is shifted to one leg. It involves angular arm positions, a curved spine, and a slightly crouched position. This basic stance serves as the starting point for all movements and transitions, varying slightly depending on whether the character is male, female, or a specific deity.

103. (D) Perform sharp and quick darting movements with the eyes
Seledet is a critical technique in Balinese dance that involves rapid, sharp movements of the eyes without moving the head. It is used to punctuate rhythmic changes in the music and to convey the character's alertness or emotional state. Mastering this skill is essential for dancers, as the eyes are considered a primary tool for expression and engagement with the audience.

104. (A) Both Statement I and Statement II are correct
The Barong dance ritual in Bali often concludes with a dramatic scene where followers of the Barong enter a trance state. In this heightened condition, they turn their kris daggers toward their own chests. According to local belief, the protective magic of the Barong prevents the daggers from piercing the skin, demonstrating the spiritual power of good over the malevolent Rangda.

105. (C) Kecak
The scenario describes a sunset Kecak performance, a hallmark of Balinese tourism and culture. It features a large male chorus providing vocal accompaniment through rhythmic chanting, simulating the sounds of an orchestra. The dancers depict the Ramayana epic, specifically the story of Sita's abduction, using synchronized gestures and circular formations. The performance is notable for its lack of traditional instruments.

106. (A) Developed as a 1930s collaboration for tourism
While the rhythmic chanting of Kecak is derived from the ancient Sanghyang trance ritual, its modern dramatic format was developed in the 1930s. This evolution was a collaboration between Balinese artists and Westerner Walter Spies, aimed at creating a compelling performance for visiting tourists. It successfully integrated

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54. (B) Matsya Vannama (Fish)
The Kandyan dance tradition features eighteen classical Vannams, each inspired by the movements and traits of animals or nature. Common examples include the Gajaga (elephant), Mayura (peacock), and Hanuma (monkey) Vannams. These dances incorporate specific rhythms and stylized gestures. The Matsya Vannama, depicting a fish, is not included in the standard list of eighteen classical Kandyan compositions recognized in traditional training.

55. (D) A fertility folk drama performed on a threshing floor
Sokari is a traditional Sri Lankan folk play primarily associated with the farming communities of the central highlands and North Central province. It is typically performed on a kamatha, or threshing floor, during the post-harvest season. The drama focuses on themes of fertility and domestic life, utilizing masks, music, and humorous dialogue to entertain the local villagers while invoking seasonal blessings.

56. (A) Mimicking the movements and rhythms of various animals
To perform the Kandyan Vannams correctly, a dancer must master the ability to replicate the characteristic movements and rhythms associated with specific animals and natural elements. Each Vannam requires the performer to interpret the essence of the subject—such as the majestic gait of an elephant or the light hop of a bird—through precise footwork, torso movements, and stylized hand gestures.

57. (C) Statement I is correct but Statement II is incorrect
Low-country dances, known as Pahatharata Natum, are deeply rooted in healing rituals and exorcism ceremonies intended to drive away malevolent spirits. However, the yak bera is the primary drum used for these coastal performances, whereas the geta beraya is the principal instrument for Kandyan or up-country dancing. Each region utilizes its own distinct drum to guide its specific rhythmic patterns.

58. (A) Sanni Yakuma
The Sanni Yakuma is a traditional Sri Lankan healing ritual practiced in the low-country regions. It involves a night-long performance where dancers wear specific masks to represent different demons associated with various physical and mental ailments. Through music, dance, and ritual offerings, the exorcists aim to appease these spirits and restore the health of the afflicted individual within the community.

59. (D) To journey or travel
The word Jatra is derived from Sanskrit and literally translates to "a journey" or "to travel." This name reflects the historical roots of the art form as a religious procession where performers moved from one place to another. Over time, Jatra evolved into a popular secular theatrical tradition in Bangladesh and West Bengal, typically performed in open-air settings for large crowds.

60. (B) Mystic minstrels who perform spiritual folk songs
The Baul tradition consists of a community of mystic minstrels primarily found in Bangladesh and the Indian state of West Bengal. They are known for performing soulful folk songs that emphasize universal love, humanism, and the search for the divine within oneself. Accompanied by instruments like the ektara, Bauls reject orthodox religious boundaries, focusing instead on internal spiritual realization.

61. (C) P-1, Q-4, R-2, S-3
Bangladesh possesses a rich variety of folk performance styles. Putul Nach refers to traditional puppetry used for storytelling. Gambhira is a satirical folk song tradition from the Rajshahi region, often addressing contemporary social issues. Bhawaya consists of folk songs reflecting the life of the working class in northern districts. Gazir Gaan involves musical performances dedicated to the praise of a Muslim saint.

62. (D) It traditionally uses a large open-air stage surrounded by the audience
Traditional Jatra is characterized by its accessibility and communal nature, typically performed on a raised, open-air platform known as a mancha. This stage is usually surrounded by the audience on all four sides, facilitating an intimate yet grand theatrical experience. The use of loud musical accompaniment and exaggerated

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a Cambodian shadow theatre using large, unarticulated puppets. The Wai Khru ceremony remains a vital ritual for honoring teachers. However, Lakhon Chatri is a traditional folk dance-drama rather than a modern form of pop music.

116. (D) Khruang Sai - Primarily wind instruments used for military marches
Khruang Sai is actually a Thai musical ensemble that primarily features stringed instruments, such as the saw duang and saw u, along with flutes and light percussion. It is typically used for indoor entertainment and auspicious ceremonies rather than military marches. Other ensembles like the piphat, which accompanies Khon, and the mahori, traditionally played by women, are correctly identified.

117. (C) The fruit
Cambodian classical dance utilizes a vocabulary of stylized hand gestures known as kbach to represent elements of nature and convey emotional meaning. Common gestures include depictions of the leaf, the flower, and the stalk. These movements are central to the storytelling process. The spinning sword is not a standard kbach gesture, nor is "the fruit" part of the primary botanical sequence.

118. (B) A ritual to honor teachers and spirits before performing
The Wai Khru ceremony is a fundamental tradition in Thai performing arts, serving as a ritual of gratitude and respect. Performers participate in this ceremony to honor their teachers, ancestors, and the spiritual deities believed to protect the arts. It is conducted before training or major performances to ensure success, seek blessings, and maintain the sacred connection between generations of artists.

119. (D) Achieve extreme flexibility for traditional hand gestures
A core requirement for Thai classical dance is the development of extreme physical flexibility, particularly in the hands, fingers, and back. Dancers must be able to curve their fingers backward and maintain complex, hyper-extended positions to execute traditional gestures correctly. This physical discipline is essential for portraying the refined and supernatural elegance required for characters in genres like Khon and Lakhon.

120. (A) Both Statement I and Statement II are correct
The Cambodian Royal Ballet faced a dire threat during the Khmer Rouge regime, when the vast majority of its performers and teachers were targeted and killed. Following the fall of the regime, a small number of surviving master dancers worked tirelessly to reconstruct the art form from memory. Their efforts to transmit this oral tradition ensured the survival and eventual revival of the dance.

121. (C) Sbek Thom
The performance described utilizes large, perforated leather panels that are manipulated by dancers in front of a fire-lit screen. This is the defining characteristic of Sbek Thom, the ancient Cambodian shadow theatre tradition. Unlike other puppetry forms with movable limbs, these static leather figures depict entire narrative scenes from the Reamker, blending dance and visual art into a sacred ritual performance.

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122. (A) It developed highly rigid rules, elaborate gem-studded costumes, and specialized academies
Royal patronage in Thailand transformed Khon into a highly sophisticated and codified art form. Continuous support from the monarchy led to the establishment of rigid performance rules and the creation of magnificent, gem-studded costumes and intricately gilded masks. Specialized academies were founded to ensure that the technical skills and traditional repertoires were preserved and performed with the highest level of refinement.

123. (D) It developed in the flooded rice paddies of the Red River Delta
Vietnamese Water Puppetry originated nearly a thousand years ago in the villages of the Red River Delta in northern Vietnam. It evolved as a form of communal entertainment during the flood season when rice paddies were submerged. Villagers developed the art using the water as a stage, hiding the manipulation mechanisms beneath the surface to create the illusion of puppets moving independently.

originally drew heavily from Hindu mythological epics, the changing social and political environment in East Bengal led troupes to incorporate more secular, historical, and social themes. This adaptation allowed Jatra to maintain its popularity among diverse audiences and remain a relevant tool for mass communication.

72. (A) Bhand Pather
Bhand Pather is a traditional form of folk theatre found in Pakistan and the Kashmir region, performed by wandering entertainers known as Bhands. These performances typically involve a comedic duo who engage in sharp social satire, witty improvisation, and wordplay. Using humor to critique social issues and powerful figures, these artists maintain a long-standing tradition of folk comedy and oral storytelling.

73. (C) Socially conscious theatre challenging dictatorship
Ajoka Theatre was established in Pakistan in 1984 by Madeeha Gauhar during a period of strict military rule. The group focused on creating socially conscious and politically relevant performances that challenged authoritarianism and addressed human rights issues. By performing in unconventional spaces like courtyards and streets, Ajoka bypassed state censorship and contributed significantly to the "parallel theatre" movement in the country.

74. (A) P-3, Q-1, R-2, S-4
Performance styles in Pakistan reflect diverse regional cultures. Bhands are traditional comedic duos known for their wit. Attan is a circular group dance central to Pashtun heritage. Jhumar is a rhythmic folk dance popular in the Balochi and Siraiki regions. Swang represents a traditional form of folk dance-drama in Punjab that integrates song, dance, and dialogue to narrate legendary or social tales.

75. (D) It is a traditional Pashtun group dance performed in a circle
Attan is a deeply rooted folk dance of the Pashtun people, traditionally performed by a group of men or women moving in a circle. It involves synchronized steps, rhythmic clapping, and spinning, often accompanied by the beat of the dhol drum. While once associated with war or victory, it is now a staple of weddings and national celebrations, symbolizing communal unity.

76. (B) 1, 2 and 3
The Bhand tradition is characterized by its minimalist and improvisational nature. It typically features a duo consisting of a witty master and a foolish servant who use puns and wordplay to create humor. A distinctive prop used for comedic timing is a leather slapper, which adds a percussive element to their physical comedy. These performances rely on talent rather than expensive staging.

77. (C) Commercial stage dramas in Lahore are highly serious, tragedy-based plays
The commercial theatre scene in Lahore is actually famous for its fast-paced, improvisational comedies and slapstick humor rather than serious tragedies. These plays often rely on witty repartee and contemporary references to entertain large audiences. In contrast, parallel theatre groups like Ajoka addressed serious social issues, and the Rafi Peer Workshop focused on promoting puppetry and diverse performing arts festivals across Pakistan.

78. (A) Both A and R are true and R is the correct explanation of A
During the 1980s in Pakistan, parallel theatre groups like Ajoka were frequently forced to perform in non-traditional spaces such as streets and private homes. This was a direct consequence of severe state censorship and the denial of access to government-owned auditoriums under military rule. Utilizing community spaces allowed these groups to bypass official restrictions and deliver socially relevant messages to the public.

79. (A) Madeeha Gauhar - Founder of Ajoka Theatre
Madeeha Gauhar was a pioneering figure in Pakistani theatre, best known for founding Ajoka Theatre in 1984. Her work focused on promoting social justice and political awareness through the performing arts. Conversely, Lalon Shah is a mystic from Bangladesh, and the Rafi Peer family is renowned for puppetry and theatre festivals. Bulleh Shah is a celebrated Sufi poet whose work often inspires performances.

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133. (A) 1, 2, 3
Vietnamese theatre evolved from classical to modern forms. Tuong, the highly stylized classical opera, emerged first with heavy Chinese influence. This was followed by Cai Luong, a reformed musical theatre style that developed in the early twentieth century. Finally, Kich Noi, or spoken drama, was introduced through Western influence, emphasizing realistic dialogue and staging techniques over traditional musical structures.

134. (B) The Mahabharata war of Kurukshetra
Vietnamese Water Puppetry traditionally focuses on indigenous themes and local folklore. Common performances include the legend of King Le Loi and the restored sword, as well as scenes reflecting rural agricultural life, such as rice planting and duck herding. While the Mahabharata is a central epic in other Southeast Asian cultures like Indonesia, it is not part of the traditional Vietnamese puppet repertoire.

135. (D) A plump, humorous storyteller who acts as a comedic MC and social critic
Teu is the most iconic and beloved character in Vietnamese Water Puppetry. Depicted as a plump, cheerful man, he serves as the master of ceremonies who opens the show and introduces the various scenes. Beyond his humorous antics, Teu acts as a social critic, using wit and satire to comment on village life and provide a relatable connection for the audience.

136. (A) The Khene (bamboo mouth organ)
The khene is the quintessential instrument of Laotian music and is absolutely essential for accompanying Mor Lam performances. It is a polyphonic mouth organ made of bamboo pipes that provides both a melodic and rhythmic foundation for the singer. Mastery of the khene is considered a vital cultural competency, as it defines the unique soundscape and traditional identity of Laotian folk storytelling.

137. (A) Both Statement I and Statement II are correct
Cai Luong originated in southern Vietnam during the early 1900s as a way to modernize traditional performance. A defining feature of this genre is the inclusion of "Vong Co" songs, which are characterized by their nostalgic and melancholy melodies. These songs are highly emotional and allow performers to showcase their vocal range and expressive skills, becoming a hallmark of the style.

138. (A) Mua Roi Nuoc
The scenario describes a performance of Mua Roi Nuoc, or Vietnamese Water Puppetry. The use of a red pagoda-style pavilion, known as a thuy dinh, as a backdrop in the middle of a pond is the traditional setting. Hidden puppeteers use submerged mechanisms to animate wooden figures, portraying scenes of rural life and folklore, such as the playful interactions between animals.

NODIA

139. (D) The interaction of traditional southern Vietnamese folk music with French colonial theatrical influences
The rise of Cai Luong in the early twentieth century was driven by the dynamic interaction between traditional southern Vietnamese folk music and French colonial theatre. This cultural exchange led to the creation of a "reformed" theatre that incorporated Western-style staging, more realistic storylines, and a wider range of musical influences while maintaining the core emotional appeal of indigenous vocal traditions.

140. (B) A classical all-night dance-drama based on Buddhist Jataka tales
Zat Pwe is the principal form of traditional Burmese theatre, typically performed throughout the night. These performances integrate dance, music, and drama to recount stories from the Jataka tales, which narrate the previous lives of the Buddha. A standard troupe includes a lead actor, female dancers, and comedic clowns, all accompanied by a traditional Hsaing Waing percussive ensemble.

141. (C) A dance mimicking a tikling bird dodging bamboo traps, involving dancers stepping between clapping bamboo poles
Tinikling is a popular Philippine folk dance that originated in the Visayas region. It is characterized by dancers hopping and stepping between two horizontal bamboo poles that are rhythmically clapped together. The movements are designed to mimic the agility of the tikling bird as it navigates through tall grass and avoids traps set by farmers, requiring precise timing and coordination from the performers.

159. (A) It was localized, adopting unique regional characteristics, names, and cultural nuances in countries like Thailand, Indonesia, and Cambodia.
The Indian epic Ramayana has exerted a profound influence on Southeast Asian theatre by serving as a foundational narrative. However, it was not merely copied; instead, it was localized to fit the cultural and religious contexts of each nation. This process resulted in unique versions like the Ramakien and Wayang, which feature regional names, specialized characters, and indigenous moral interpretations.

160. (B) 1, 2 and 3
Traditional Asian theatre is characterized by several distinctive conventions that differ from Western naturalism. These include a heavy reliance on symbolism and stylized gestures to convey meaning. The use of elaborate makeup or masks is essential for identifying specific character types and moral qualities. Furthermore, percussive music plays a vital role in directing the pacing and rhythmic structure of the performance.

161. (B) Philippine Komedya is entirely free of Spanish colonial influence
The Philippine Komedya is actually a theatrical form that was introduced and heavily shaped by Spanish colonial influence, specifically by Catholic friars. It was used to portray religious and historical conflicts as a means of proselytization. Other statements correctly identify the South Indian influence on Sri Lankan Nadagam, the Chinese impact on Vietnamese Tuong, and the blending of Hindu and animist beliefs in Wayang.

162. (A) Both A and R are true and R is the correct explanation of A
Many traditional Asian theatre forms do not utilize large, realistic stage sets because their aesthetic focus is on the performer. Instead, these traditions rely on the actor's stylized gestures, symbolic props, and evocative music to suggest settings and environments. This approach encourages the audience to use their imagination, allowing a single empty stage to represent diverse locations through the power of performance.

163. (C) Hanamichi (Walkway) - Japan
The hanamichi is a distinctive stage feature of Japanese Kabuki theatre, consisting of a raised walkway that extends through the audience. This architectural element allows for dramatic character entrances and exits, creating a unique level of intimacy between the actors and the spectators. In contrast, the thuy dinh is associated with Vietnam, the kelir with Indonesia, and the open-air Jatra stage with South Asia.

164. (D) 1, 2, 3, and 4
Masks are a fundamental element in several Asian theatrical traditions, serving various symbolic and dramatic functions. Noh masks are carved from cypress, while Talchum masks utilize satirical features. Thai Khon performers wear elaborate full-head masks, and Topeng is the masked dance tradition of Bali. However, Peking Opera is primarily known for its intricate face paint designs rather than the use of wooden masks.

165. (C) Vivek - Chinese Peking Opera director
The "Vivek" is actually a symbolic character representing the conscience in the Jatra folk theatre of Bangladesh and West Bengal, rather than a director in Chinese Peking Opera. Other pairs correctly identify the dalang as the puppeteer in Indonesia, the gosu as the essential drummer in Korean pansori, and the tayu as the skilled chanter in the Japanese bunraku puppet tradition.

166. (A) 1, 2, 3, 4
Shadow puppetry traditions followed historical trade and cultural routes across Asia. The art form is believed to have moved from India, with traditions like Tholu Bommalata, toward Southeast Asia, where Wayang Kulit in Indonesia and Nang Yai in Thailand developed. Finally, it spread to East Asia, resulting in the unique Pi Ying Xi shadow theatre tradition found throughout various regions of China.

167. (D) Baul singing
While many Asian performance traditions rely on intense percussive ensembles, Baul singing is primarily focused on the vocalist and the one-stringed ektara. Although small hand drums like the duggi are occasionally used, the tradition lacks the large, formal drum ensembles found

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figures represent various mythological and social types in Burmese folklore. The White Snake, however, is a famous character from Chinese mythology and opera, and is not a part of the traditional Burmese marionette repertoire.

151. (D) A festival where mediums (Nat Kadaws) dance to appease and channel spirits
A Nat Pwe is a traditional Myanmar spirit festival centered on the veneration of the 37 Great Nats, or tutelary spirits. During these events, specialized mediums known as Nat Kadaws perform rhythmic dances to the music of a Hsaing Waing ensemble. These dances are intended to invite the spirits to enter the medium's body, allowing them to communicate with and bless the community.

152. (A) Graceful, fluid arm and hand movements with a rigid, upright torso
The Pangalay dance of the Tausug people requires the performer to possess a high degree of control and grace. The core competency involves executing fluid, wave-like arm and hand movements while maintaining a relatively rigid and upright torso. This style is often enhanced by the use of metal fingernail extensions, emphasizing the intricate and subtle gestures that define this pre-Islamic Philippine tradition.

153. (A) Both Statement I and Statement II are correct
The Zarzuela was brought to the Philippines by Spanish colonizers and initially followed European models of musical theatre. However, during the late nineteenth and early twentieth centuries, it evolved significantly to reflect Filipino life. Local artists used the genre to incorporate nationalistic themes and subtle critiques of colonial rule, making it a powerful vehicle for cultural identity and political resistance.

154. (A) Komedya (Moro-moro)
The scenario describes a Komedya performance, also known as Moro-moro, which was a common feature of religious festivals in the Philippines. These plays use stylized choreography and verse to depict battles between Christian and Muslim characters, often concluding with the triumph of Christianity. This theatrical tradition served both as a form of communal entertainment and as a tool for religious and cultural instruction.

155. (D) The Spanish Catholic friars utilizing theatre as a tool for religious conversion
The development of religious dramas like the Senakulo and Komedya in the Philippines was primarily a result of Spanish colonial influence. Catholic friars recognized the power of visual and performative storytelling as an effective tool for religious conversion. By dramatizing biblical stories and religious conflicts, they sought to make Christian teachings more accessible and engaging to the indigenous population during liturgical festivals.

156. (B) The seamless integration of movement, vocalization, and acting as a single expressive form
In many Asian theatrical traditions, the concept of dance-drama implies a holistic approach where different artistic disciplines are inseparable. Unlike some Western traditions that categorize these arts separately, Asian forms like Noh, Khon, or Kathakali integrate stylized movement, vocal delivery, and dramatic acting into a single, cohesive performance. This synthesis allows for a more profound and multi-layered expression of narrative and emotion.

157. (C) The utilization of all performing arts elements (music, dance, acting, mime, acrobatics) into a cohesive performance
Total Theatre is an aesthetic concept that characterizes many traditional Asian performance forms, such as Peking Opera and Kabuki. It refers to the comprehensive integration of various disciplines, including music, dance, stylized acting, mime, and acrobatics, into a unified theatrical experience. Every element, from the rhythmic beat of the drum to the precise movement of a finger, contributes to the overall dramatic narrative.

NODIA

158. (D) P-3, Q-1, R-2, S-4
The Ramayana epic has been adapted into various national versions throughout Southeast Asia, each with its own regional name. The Ramakien is the version central to Thai theatre, while the Reamker belongs to Cambodia. In Laos, the story is known as Phra Lak Phra Ram. In the Philippines, the Darangen epic of the Maranao people shares similar narrative structures and mythological themes.

142. (D) P-3, Q-1, R-4, S-2
Southeast Asian performances are distinguished by their specific props and formats. Singkil is a royal Maranao dance featuring fans and clapping bamboo. Yok The Pwe refers to the traditional marionette theatre of Myanmar. Anyaint is a Burmese entertainment form focused on female solo dance and comedy. Komedya represents a Philippine theatrical genre depicting the historical and religious conflicts between Christians and Moors.

143. (A) It historically served to bypass strict royal censorship, as puppets could say things humans could not
In Myanmar's history, Yok The Pwe, or marionette theatre, held a unique social position. Because puppets were not human, they were often permitted to address sensitive political issues or critique royal decisions that human actors could not mention without fear of punishment. This allowed the art form to serve as a vital medium for social commentary and indirect communication between the court and the public.

144. (B) 1, 2 and 3
Singkil is a majestic dance of the Maranao people in Mindanao, inspired by the Darangen epic. It depicts a princess skillfully navigating through clapping bamboo poles during a forest earthquake. The dance is characterized by the use of fans and rhythmic movements, symbolizing royal grace and resilience. Unlike some other regional traditions, Singkil does not utilize heavy wooden masks for its performers.

145. (B) It is predominantly composed of string instruments
The Hsaing Waing is the traditional folk orchestra of Myanmar, primarily characterized by its percussive nature rather than stringed instruments. The centerpiece is the pat waing, a set of twenty-one drums arranged in a circular frame. The ensemble also includes gongs, cymbals, and woodwinds like the hne. It provides the essential rhythmic and melodic accompaniment for various theatrical and ritual performances.

146. (A) Both A and R are true and R is the correct explanation of A
Traditional Myanmar marionette performances always begin with the appearance of a Nat, or spirit figure, to ensure the success of the show. This practice reflects the deep-rooted belief in appeasing local spirits and seeking their blessings before commencing any major event. By honoring these supernatural entities first, the troupe hopes to avoid misfortune and create a harmonious environment for the performance.

147. (C) Zarzuela - Spanish-influenced musical theatre
The Zarzuela is a form of musical theatre that was introduced to the Philippines during the Spanish colonial period. It typically alternates between spoken dialogue and sung scenes, often focusing on themes of romance, daily life, and national identity. While it originated in Spain, it was localized by Filipino playwrights and composers, becoming a significant genre for expressing social and political sentiments.

148. (D) 1, 2, 3, and 4
Performing arts in Myanmar and the Philippines reflect diverse cultural influences. Anyaint features female dancers and clowns, while Pangalay is known for its fluid movements and metal fingernails. Zat Pwe is a traditional all-night event, and the Senakulo depicts religious passion. However, the Saung-gauk is an arched harp unique to Myanmar, rather than a traditional drum from the Philippines.

149. (C) Komedya - Pre-colonial indigenous ritual
Komedya is a form of theatrical performance in the Philippines that emerged during the Spanish colonial era, not as a pre-colonial indigenous ritual. It was introduced by Catholic friars to celebrate religious festivals and typically portrays the historical conflicts and eventual reconciliations between Christians and Muslims. Other dances like Tinikling, Singkil, and Idaw are correctly associated with their respective regions and origins.

150. (B) The White Snake (Baishe)
Traditional Myanmar marionette theatre, or Yok The Pwe, features a standard set of puppet characters including the Alchemist (Zawgyi), the Prince (Mintha), and the Ogre (Belu). These

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in Pungmul, Gamelan, or the Hsaing Waing. This minimalist musical approach reflects the Bauls' ascetic lifestyle and focus on solo spiritual expression.

168. (A) Jo-ha-kyu (Beginning, break, rapid)
Jo-ha-kyu is a universal aesthetic principle that governs the structural pacing and rhythm of various Japanese performing arts, including Noh, Gagaku, and Kabuki. It describes a progression that starts slowly, transitions into a developmental phase, and reaches a rapid climax. This concept applies not only to the overall structure of a play but also to individual movements, vocalizations, and musical phrases.

169. (C) Method acting for internal psychological realism
To perform in Peking Opera, an actor must master a rigorous set of stylized skills, including singing, speech, dance, and martial arts. Unlike some Western theatrical traditions, it does not prioritize internal psychological realism or method acting. Instead, characters are portrayed through highly codified movements, symbolic gestures, and vocal techniques that communicate personality and emotion through external, traditionally established artistic forms.

170. (A) Both Statement I and Statement II are correct
Both Japanese Kabuki and Chinese Sichuan Opera utilize spectacular technical skills to create visual wonder for the audience. In Kabuki, the hikinuki technique allows for an instantaneous change of costume on stage, revealing a new character layer. Similarly, the bian lian technique in Sichuan Opera involves the rapid, seemingly magical changing of masks, showcasing the performer's incredible dexterity and precision.

171. (D) Intercultural theatre
When a director combines elements from diverse cultural traditions, such as Balinese Gamelan and Japanese Butoh, to create a new artistic work, it is classified as intercultural theatre. This practice involves the fusion of different theatrical vocabularies, aesthetics, and philosophies to explore complex themes. By blending these distinct forms, the performance creates a unique dialogue that transcends national boundaries and traditional definitions.

172. (B) Through ritualistic dances designed to invoke, appease, or channel local spirits and ancestors
Animism is practically integrated into many Southeast Asian performances through rituals intended to interact with the spiritual world. Forms like Myanmar's Nat Pwe and Bali's Barong dance involve performers who act as mediums to invoke or appease local spirits and ancestors. These dances serve as a communal bridge to the supernatural, ensuring protection and spiritual balance through the power of movement and music.

NODIA

173. (C) Centuries of strict royal court patronage and protection
The preservation and highly rigid codification of classical dances like the Cambodian Royal Ballet and Thai Khon were primarily due to centuries of exclusive royal patronage. Monarchs provided the financial and social support necessary to maintain specialized academies and strict training standards. This protection ensured that these art forms were insulated from external changes, preserving their traditional aesthetics and mythological repertoires.

174. (D) Bunraku
Bunraku is a sophisticated form of Japanese puppet theatre that is unique for its manipulation technique. Each main puppet is operated by three highly trained puppeteers: the master controls the head and right arm, while two assistants manage the left arm and the legs. This collaborative effort, combined with rhythmic chanting and shamisen music, creates a lifelike and emotionally powerful performance.

175. (A) A powerful, frozen dramatic pose to capture a heightened emotional moment
In Kabuki theatre, a "mie" is a powerful and stylized pose executed by an actor at a dramatic climax. The performer freezes in a dynamic position, often with crossed eyes, to heighten the emotional intensity of the scene and capture the audience's attention. This technique serves as a visual exclamation point, emphasizing the character's strength, resolve, or extreme emotional state.

176. (B) It is a three-stringed traditional Japanese musical instrument
The shamisen is a traditional Japanese three-stringed lute that is central to many performing arts, including Kabuki and Bunraku. It is played with a large plectrum and is known for its percussive and resonant sound. The instrument provides the primary melodic and rhythmic accompaniment for vocalists and puppeteers, serving as an essential tool for setting the mood and pacing of the drama.

177. (B) Women have always been the primary performers in classical Noh
Historically, women were not the primary performers in classical Noh theatre; instead, the form was traditionally performed by an all-male cast under the patronage of the samurai class. While Kabuki was indeed founded by a woman named Okuni, female performers were legally banned in 1629. This restriction led to the development of the onnagata, where male actors specialized in portraying female roles.

178. (A) Both A and R are true and R is the correct explanation of A
The permanent backdrop of a Noh stage features a stylized painting of a pine tree, symbolizing longevity and the sacred. This architectural element reflects the historical origins of Noh as an outdoor performance art held at Shinto shrines, where natural trees often served as the backdrop. The painted pine preserves this connection to the divine, providing a constant spiritual presence on stage.

179. (C) Yugen - Profound grace and subtlety
Yugen is a foundational aesthetic concept in Japanese traditional arts, particularly Noh, representing a deep, mysterious beauty and refined grace. It emphasizes the power of suggestion and subtle expression over overt display. Conversely, aragoto refers to a bold and rough acting style, and hikinuki is a technique for quick costume changes. Kyogen is the comedic form that traditionally alternates with Noh plays.

180. (D) 1, 3, and 4
Chinese theatre incorporates ancient traditions and highly symbolic conventions. Kunqu is one of the oldest forms, predating the rise of Peking Opera. The "Jing" role is characterized by elaborate, painted face designs, while "water sleeves" allow actors to extend their expressive gestures through the movement of long silk attachments. Unlike Western theatre, real animals are not used for battle scenes on stage.

181. (C) Jing - Young romantic scholar
In Peking Opera, the "Jing" role actually refers to characters with forceful personalities and heavily painted faces, such as generals, heroes, or supernatural beings. The young romantic scholar role is traditionally part of the "Sheng" category, specifically known as the "Xiao Sheng." Other character types, such as the male Sheng, female Dan, and comedic Chou, are correctly identified by their primary functions.

182. (B) Hanamichi (Walkway through audience)
The hanamichi is a unique feature of Kabuki theatre, consisting of a walkway that extends through the audience area. Traditional Noh theatre, while possessing its own specialized architecture, does not utilize this device. Instead, Noh features the "hashigakari," a roofed bridge-way that connects the stage to the dressing room, used for the highly stylized entrances and exits of the shite and waki.

183. (D) The focus is on the actor's highly codified symbolic actions to create the environment
Peking Opera utilizes a minimalist stage setting to prioritize the skill and expression of the performer. Rather than relying on realistic scenery, the art form uses highly codified movements and symbolic props to suggest the environment. For example, a single whip represents a horse, and a table can symbolize a mountain or a judge's bench, requiring the audience to engage their imagination.

184. (A) Utilizing asymmetrical, exaggerated, and sometimes grotesque features to highlight satire
Creating or selecting a mask for Korean Talchum requires an understanding of its satirical purpose. These masks often feature asymmetrical and exaggerated expressions to highlight the caricatured nature of characters like corrupt noblemen or hypocritical monks. By utilizing grotesque or funny features, the masks facilitate the social critique and communal humor that are essential to this traditional folk dance-drama's cultural identity.

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185. (C) Statement I is correct but Statement II is incorrect
In the Kandyan dance tradition of Sri Lanka, the Ves is a sacred and elaborate silver headdress worn by male dancers. Because of its spiritual significance and historical connection to religious rituals, it cannot be worn by just anyone. Dancers must undergo a formal initiation ceremony, known as the Ves Mangalaya, before they are permitted to wear the full costume in public.

186. (A) A medium for secular historical and political mass communication
The scenario highlights Jatra's historical role in Bangladesh as a powerful medium for secular storytelling and social awareness. By depicting historical rebellions and anti-colonial themes, Jatra troupes effectively communicated political and nationalistic messages to large rural populations. This transition from religious mythology to secular history allowed the art form to remain a relevant and influential tool for mass education and community engagement.

187. (D) It became widely adopted as a portable, loud drone and melodic accompaniment despite its European origin
Although the harmonium was introduced to South Asia by European missionaries and colonizers, it was quickly adapted into local folk and devotional music traditions like Baul and Jatra. Its portability and ability to provide a loud, constant drone made it an ideal accompaniment for vocalists in outdoor settings. Despite its foreign origin, it has become an integral part of the regional musical identity.

188. (B) Butoh
Butoh is a radical and experimental dance form that emerged in Japan during the aftermath of World War II. Founded by Tatsumi Hijikata and Kazuo Ohno, it is often described as a "dance of darkness" because of its focus on the grotesque, the primal, and the unconventional. It rejected the refined beauty of traditional and Western dance in favor of raw expression.

189. (C) Japanese classical imperial court music and dance
Gagaku is the oldest form of traditional Japanese music and dance, having been preserved within the imperial court for over a thousand years. It includes orchestral music, vocal pieces, and stylized dance known as Bugaku. Characterized by its slow tempo and unique instruments like the sho and hichiriki, Gagaku serves as a vital representation of the ancient cultural heritage of Japan's aristocracy.

190. (D) It is a traditional folk dance-drama involving song, dance, and dialogue
Swang is a traditional form of folk performance in Pakistan and Northern India, characterized by its integration of song, dance, and dramatic dialogue. Often performed in open spaces during festivals or community gatherings, Swang troupes narrate popular legends, mythological stories, and social tales using local dialects. This vibrant art form provides communal entertainment while preserving the oral history and cultural values of the region.

191. (A) It originated as an elite, royal performance exclusively for kings
Kolam is actually a popular and traditional folk dance-drama from the southern coastal regions of Sri Lanka, rather than an exclusive royal court performance. It was developed for and by the common people, often featuring characters that mock authority figures like village headmen and police. While it includes royal character masks, the performance itself serves as a communal form of ritual and satirical entertainment.

192. (A) Both A and R are true and R is the correct explanation of A
During the 1980s, the Ajoka Theatre group in Pakistan frequently encountered state-imposed censorship and restrictions on their performances. This was due to their commitment to creating provocative plays that openly critiqued military authoritarianism and addressed sensitive social issues such as religious extremism and gender inequality. Their work as a parallel theatre movement sought to provide a critical voice against the prevailing political climate.

193. (B) Wayang Wong - Indonesian human dance drama
Wayang Wong is a traditional Indonesian performance art that features human actors performing the same epic stories typically told through puppetry, such as the Mahabharata. Unlike Wayang Kulit, which uses shadow

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puppets, or Wayang Golek, which uses wooden figures, Wayang Wong utilizes elaborate costumes and highly stylized dance. It is a prominent example of the diverse wayang traditions found in Javanese culture.

194. (A) 1, 2 and 4
Thai Khon is a highly codified art form that was historically performed exclusively by male dancers within the royal court. It is accompanied by a piphat ensemble, which provides the necessary musical framework. Dancers wear elaborate masks decorated with gold and glass to denote their characters. The repertoire is strictly limited to the Ramakien epic, rather than being based on modern history.

195. (C) Dalang - Lead dancer
In the context of Southeast Asian theatre, the term "dalang" refers specifically to the master puppeteer in Indonesian and Malaysian shadow theatre, rather than a lead dancer in Cambodian classical tradition. Other terms like "Apsara" for celestial nymphs and "Kbach" for basic hand gestures are correct. The "Pinpeat" ensemble is also accurately identified as the traditional musical group that accompanies Cambodian court performances.

196. (D) It uses a tuning system completely identical to the Western 12-tone equal temperament
The Indonesian Gamelan utilizes unique tuning systems, specifically slendro and pelog, which divide the octave into intervals that are not identical to the Western 12-tone equal temperament. This gives the music its distinctive and resonant character. Other cultural beliefs, such as the spiritual nature of the instruments and the rhythmic leadership of the kendang drum, are correctly associated with the traditional ensemble.

197. (C) It combines Maranao royal Muslim heritage, Hindu epic narratives (Darangen), and indigenous bamboo dance techniques
The Singkil dance of the Philippines is a complex artistic fusion that reflects the diverse history of the Mindanao region. It incorporates themes from the Maranao people's Darangen epic, which has roots in Indian Hindu narratives. This is combined with the royal aesthetics of Muslim nobility and the indigenous pre-Islamic tradition of bamboo dancing, resulting in a unique and sophisticated cultural performance.

198. (B) A loyal, brave hero
In the symbolic makeup system of Vietnamese Tuong, color serves as an immediate visual shorthand for character personality. When an actor is painted with a completely red face, it signifies that the character is a brave, loyal, and upright hero. This convention allows the audience to understand the moral standing of the figures on stage, even before they speak or perform any actions.

199. (C) Statement I is correct but Statement II is incorrect
The traditional music of Laos is deeply identified with the khene, a versatile and iconic bamboo mouth organ. It is a polyphonic instrument that provides both melody and rhythm for folk songs and performances. However, it is not a brass horn like a trumpet; instead, it is constructed from multiple bamboo pipes of varying lengths, producing a sound that is central to national identity.

200. (A) Ritual theatre serving spiritual and social purgation
The battle between Barong and Rangda in Bali is a prime example of ritual theatre that fulfills a functional spiritual purpose. Beyond entertainment, the performance is intended to restore the community's cosmic balance by dramatizing the eternal struggle between good and evil. The trance elements and the symbolic victory of the Barong serve as a collective purgation, protecting the village from spiritual harm.

201. (C) To provide sound effects for battles, cue the musicians, and maintain rhythm
During a Wayang Kulit performance, the dalang uses a wooden mallet called a cempala to strike the puppet box. This action serves multiple essential functions: it provides percussive sound effects for dramatic battle scenes, offers rhythmic cues to the gamelan musicians, and helps maintain the overall pace of the story. This auditory signal is vital for coordinating the complex elements of the all-night show.

NODIA

202. (A) Pansori
Pansori is the traditional Korean art form recognized as a solo epic vocal performance. It involves a single singer, known as a sorikkun, who narrates long and complex stories through a mix of song and stylized speech. Accompanied only by a drummer, the performer must master diverse vocal ranges and emotional expressions to bring the various characters and dramatic events to life.

203. (D) A stylized play brought by the Spanish depicting conflicts between Christians and Muslims (Moors)
Komedya is a theatrical genre introduced to the Philippines during the Spanish colonial period. It consists of stylized plays, often written in verse, that portray the historical and religious conflicts between Christian kingdoms and Moorish warriors. These performances were used by Catholic missionaries as a tool for religious instruction and became a popular fixture of town festivals, blending indigenous and European dramatic elements.

204. (B) P-3, Q-1, R-2, S-4
East Asian theatrical concepts are rooted in their respective national aesthetics. Jo-ha-kyu is the rhythmic principle of Japanese performance. Bian Lian refers to the spectacular face-changing technique in Chinese Sichuan Opera. Han is the profound sense of sorrow central to Korean culture and arts. Onnagata denotes the specialized male actors who portray female roles in the all-male tradition of Japanese Kabuki.

205. (C) It features a solo female dancer interspersed with slapstick comedians (lu-byets)
Anyaint is a popular form of traditional Burmese entertainment that differs from the long narrative epics of Zat Pwe. It is characterized by a solo female dancer who performs elegant movements accompanied by a traditional ensemble. The performance is punctuated by comedic interludes from slapstick clowns, known as lu-byets, who engage in wordplay and social satire to provide a lighthearted and interactive experience.

206. (D) 1, 2 and 3
Sri Lankan traditional performances include ancient rituals and more modern influences. Kohomba Kankariya is a significant healing ceremony where dancers wear the sacred Ves costume. Nurti represents a musical theatre style influenced by the visiting Parsi troupes of India. However, traditional Kolam scripts are primarily written and performed in the local Sinhalese language, reflecting their deep roots in southern coastal folk culture.

207. (A) They perform elaborate classical ballets
The Bauls of Bangladesh are mystic wandering minstrels who focus on spiritual folk songs and internal philosophical exploration rather than classical ballet. Their tradition is a syncretic blend of various religious influences, emphasizing universal love and the divine within humanity. Lalon Shah is their most celebrated figure, whose songs have profoundly shaped the cultural and spiritual landscape of the region.

208. (A) Both A and R are true and R is the correct explanation of A
In traditional Noh theatre, the distinction between the primary actor (shite) and the secondary actor (waki) is visually reinforced through the use of masks. The shite portrays characters that are often supernatural, such as ghosts or deities, or female entities, requiring a mask for transformation. The waki, acting as a bridge to the audience, portrays living, human men whose faces remain visible.

209. (B) Kendang - Indonesian double-headed drum
The kendang is a fundamental double-headed drum used in the Indonesian gamelan ensemble to lead the rhythm and signal tempo changes. It is a central percussive instrument in Javanese and Balinese music. In contrast, the taiko is a large Japanese drum, and the geta beraya belongs to Sri Lanka. The tabla is associated with North Indian classical music rather than Thai traditions.

210. (A) 1, 2, 3, and 5
Asian theatrical forms serve diverse social and cultural functions. The Zarzuela is a popular musical melodrama in the Philippines, while Jatra has evolved into a secular drama in Bangladesh. Bhand Pather utilizes satire in South Asia, and Cheo remains a folk art of the Vietnamese peasantry. However, the modern format of Bali's Kecak was specifically developed in the 1930s for tourism.

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211. (C) Sbek Thom - Philippines
Sbek Thom is actually an ancient shadow puppetry tradition belonging to Cambodia, featuring large non-articulated leather puppets used to narrate the Reamker epic. It is not a Philippine tradition. Other pairs correctly identify Water Puppetry with Vietnam, Mor Lam with the Laotian and Isan regions, and Khon with the royal court dance-drama of Thailand, reflecting their distinct national and regional origins.

212. (A) 1, 2, 3, 4
The history of Philippine theatre began with indigenous animist rituals and the chanting of epics. Following Spanish arrival, religious dramas like the Komedya and Senakulo were introduced. During the late nineteenth century, the Zarzuela emerged as a popular musical theatre form. Finally, the American colonial period brought the introduction of Vaudeville, known locally as Bodabil, which added new variety and comedic styles.

213. (C) Strict adherence to the Aristotelian unities of time, place, and action
Traditional Chinese theatre, or Xiqu, does not follow the Aristotelian unities of time and place common in Western classical drama. Instead, it utilizes a fluid treatment of time and space, where a single stage can represent vast distances through stylized movement. Characteristics like the synthesis of various arts, rigid role types, and symbolic props are central to its unique and expressive structure.

214. (B) They serve as jesters and social critics, using humor to speak truth to power
Bhand performers occupy a unique position in South Asian society as traditional jesters who utilize comedy and satire for social commentary. By using witty improvisation and puns, they often critique powerful figures and address social injustices in a way that is entertaining yet thought-provoking. This role allows them to serve as the voice of the community, speaking truth to power through humor.

215. (D) The delicate, graceful transformation and self-admiration of a disguised character
The "Chui Chai" is a specialized and highly refined sequence in Thai classical dance that focuses on a character's transformation. The dancer must master delicate and graceful movements to convey the self-admiration of a character who has taken on a new appearance, often a deity in disguise. This requires subtle facial expressions and hyper-flexible hand gestures to depict beauty and refined supernatural elegance.

216. (A) Both Statement I and Statement II are correct
Japanese Bunraku is a collaborative art form where each major puppet requires three operators to achieve lifelike movement. The division of labor involves the head and right arm, the left arm, and the legs. While the assistants are often hooded and dressed in black to remain "invisible," the chief operator, or omozukai, is traditionally unmasked and fully visible, showcasing their mastery.

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217. (C) Theatre as an active, functional healing ritual (Sanni Yakuma)
The scenario describes a Sanni Yakuma performance, which illustrates the functional role of theatre as a healing ritual in Sri Lanka. Rather than being purely for entertainment, the dance and masks are utilized to appease demons believed to cause illness. This traditional practice integrates ritual offerings, comedic dialogue, and rhythmic dance to actively address and cure the health concerns of the village community.

218. (A) Surviving master dancers transmitting the oral and physical traditions after the fall of the Khmer Rouge
The revival of the Cambodian Royal Ballet in the late twentieth century was made possible by the dedicated efforts of the few master dancers who survived the Khmer Rouge regime. These artists meticulously transmitted their oral knowledge and physical techniques to a new generation, reconstructively reviving the art form. Their resilience ensured that the unique aesthetics and sacred traditions were not permanently lost.

219. (D) The first known royal acting and musical academy established during the Tang Dynasty
The Pear Garden was a landmark institution in the history of Chinese performing arts, established as a royal academy during the Tang Dynasty by Emperor Xuanzong. It served as a formal training ground for musicians, dancers, and actors, institutionalizing the arts under imperial patronage. Because of its foundational

importance, professional opera performers in China are still traditionally referred to as "Children of the Pear Garden."

220. (B) It is a masked dance drama featuring male performers enacting the Reamker
Lakhon Khol is a traditional Cambodian masked dance-drama that is historically performed by an all-male cast. It is characterized by its focus on the Reamker, the Cambodian version of the Ramayana epic. The performers wear elaborate masks to represent various characters, including heroes, monkeys, and demons, utilizing highly stylized movements and battle choreography to narrate the epic struggle between good and evil.

221. (C) It is a pre-Islamic dance of the Tausug people known for its fluid, wave-like arm movements
Pangalay is a traditional dance of the Tausug people from the Sulu Archipelago in the Philippines. It is a pre-Islamic art form celebrated for its fluid, wave-like arm and finger movements, which are often accentuated by long, curved metal fingernail extensions. The dance emphasizes grace and control, with movements that reflect the natural environment and a rich maritime cultural heritage.

222. (D) Dancers typically keep their knees straight and rigid at all times
Classical Myanmar dance is characterized by its use of broken lines and bent positions rather than rigid, straight limbs. Dancers typically perform with bent knees and elbows, creating a dynamic and angular silhouette that is central to the style. Other features, such as complex rhythms and the specialized long-trained skirts worn by female performers, correctly reflect the traditional aesthetic of Burmese performance.

223. (A) Both A and R are true and R is the correct explanation of A
The unique tuning systems of the Indonesian Gamelan, slendro and pelog, are fundamentally different from the Western 12-tone equal temperament. Because these systems divide the octave into non-equidistant intervals that vary between different sets of instruments, they cannot be perfectly replicated on a standard piano. This specialized tuning is essential for achieving the resonant and shimmering tonal quality of traditional Gamelan music.

224. (B) Janggay (metal claws) - Philippine Pangalay
The janggay are long, curved metal fingernail extensions that are a distinctive feature of the Philippine Pangalay dance. They are used to emphasize the intricate and fluid hand movements characteristic of this pre-Islamic tradition. In contrast, "water sleeves" are associated with Chinese opera, the Ves headdress belongs to Sri Lanka, and the gunungan is a symbolic puppet used in Indonesian Wayang Kulit.

225. (B) 1, 2 and 4
Several conventions define traditional Asian performance formats. In Jatra, musicians are situated on the stage itself. In Bunraku, a single chanter, or tayu, provides the voices for every character. In Wayang Kulit, the dalang uses a banana trunk as a base to hold the puppets. However, in Khon, a separate chorus typically handles the singing and narration for the dancers.

226. (A) Mor Lam - Japanese comedic interlude
Mor Lam is actually a traditional folk singing and poetic tradition from Laos and northeastern Thailand, rather than a Japanese comedic interlude. The Japanese comedic form performed between Noh plays is known as Kyogen. Other pairs correctly identify the Cambodian Royal Ballet as Robam Boran, Myanmar's solo dance-comedy as Anyaint, and the folk songs of northern Bangladesh as Bhawaya.

227. (C) Japanese Gagaku (Imperial Court Music)
While many theatrical forms like Ajoka in Pakistan and Jatra in Bangladesh were utilized as tools for political and social resistance, Gagaku is a highly traditional and ceremonial art form preserved by the Japanese imperial court. It serves as a symbol of aristocratic heritage and state ritual rather than a medium for anti-colonial or anti-dictatorship activism, maintaining a rigid and stable historical repertoire.

228. (D) A sacred, highly stylized court dance of Java performed by nine females
Bedhaya is a sacred and highly refined classical dance from the royal courts of Java, Indonesia. It is traditionally performed by nine female dancers who move in perfect unison, representing a single spiritual entity or a celestial event. Characterized by extremely slow and graceful movements, the

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traditions of Indonesia, Thailand, and Vietnam. These three nations provided the primary data for documenting history and presentation techniques. By isolating these specific locations, researchers could conduct a highly detailed analysis of how regional history dictated the evolution of their unique popular theatre forms.

263. (C) Reflections of complex regional history
Researchers discovered that the presentation techniques used in popular theatre serve as direct reflections of the complex regional history of the countries studied. These techniques are not isolated aesthetic choices but are deeply rooted in the historical evolution of the performative arts. Understanding these methods is essential for accurately interpreting the cultural and historical narratives of these specific nations.

264. (D) A comparative matrix
The academic team developed a comparative matrix as a specific tool to evaluate how regional history influenced the evolution of dance forms. This methodology allowed for a systematic comparison of the presentation techniques used across different nations. By using this matrix, scholars could isolate specific performative elements and analyze their relationship to the historical context of the various countries.

265. (A) Traditional presentation techniques within historical context
The study concluded that the preservation of dance and theatre forms in the region depends on maintaining traditional presentation techniques alongside their historical context. These two elements are interdependent and essential for the survival of cultural traditions. Focusing on both ensures that the performative arts retain their original aesthetic and historical meaning while surviving modern societal and cultural transitions.

266. (B) Cambodia, Myanmar, Philippines, and Laos
This academic initiative primarily focused on Cambodia, Myanmar, Philippines, and Laos to complete the regional overview of South-East Asian performative arts. The researchers explored the history and presentation techniques unique to these four countries. By examining these specific nations, the study aimed to document their independent trajectories and the localized presentation techniques that define their popular theatre traditions.

267. (A) A case-oriented approach
Researchers utilized a case-oriented approach to determine how historical developments uniquely influenced the dance forms of the studied nations. This methodology allowed for a detailed analysis of specific cultural contexts rather than relying on broad generalizations. By focusing on individual cases, the scholars could better understand the intricate relationship between localized history and the specialized presentation techniques of theatre.

268. (A) Merging techniques into a generalized regional identity
The project required scholars to strictly avoid merging individual presentation techniques into a generalized regional identity. Maintaining the distinction between different national traditions was essential for an accurate analysis. The study emphasized highlighting the unique performative arts of each nation, ensuring that the diverse history and specialized methods of Cambodia, Myanmar, Philippines, and Laos were preserved and respected.

269. (D) They feature completely independent trajectories
The findings demonstrated that the popular theatre and dance forms of the examined nations feature completely independent historical trajectories. Although these countries share a broader geographical classification, their performative arts have evolved through unique historical developments. This independence highlights the necessity of analyzing each nation's presentation techniques as distinct cultural markers rather than as part of a uniform regional style.

270. (C) Links between local history and presentation techniques
A thorough overview of dance and theatre forms must prioritize the intricate relationship between localized history and specialized presentation techniques. This link is essential for understanding how cultural narratives are performatively expressed. Researchers concluded that prioritizing this connection ensures that the study of popular theatre remains grounded in the

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are carved from kaduru wood, and Thai Khon monkey characters wear specialized headpieces. Korean Talchum masks often feature movable lower jaws to enhance their expressive and satirical qualities. However, Kabuki theatre relies on elaborate face makeup called kumadori rather than the use of physical masks for its performers.

238. (D) Yagura - Underwater stage for Korean Pansori
Pansori is a traditional Korean narrative art form performed by a solo singer and a drummer on a simple straw mat, rather than on an underwater stage. The term "yagura" actually refers to a tower used in Japanese festivals or theatre. Other spaces like the water pavilion for Vietnamese puppets, the bridge-way in Noh, and the screen for Indonesian wayang are correctly identified.

239. (A) Both A and R are true and R is the correct explanation of A
The Ramayana is a foundational cultural narrative that is performed in various localized theatrical forms throughout Southeast Asia. Historical trade routes and the spread of religious influences established the epic as a shared heritage across the region. This led to the development of national versions like Khon and Wayang, which adapt the story to reflect the unique cultural and social values of each country.

240. (B) Bhand Pather - Satirical, improvisational folk theatre
Bhand Pather is a traditional folk theatre form found in Pakistan and Kashmir, known for its sharp satire and heavy reliance on improvisation. Performers use wit and physical comedy to critique social issues and powerful figures. In contrast, Jatra is a popular outdoor drama, Bugaku is a refined court dance, and Kecak is an energetic vocal-based group performance rather than a silent solo dance.

241. (B) 1, 2, and 4
Asian performance conventions include symbolic makeup in Peking Opera to denote character traits and the role of the "Vivek" as a moral conscience in Jatra. Sri Lankan Kandyan dancing is characterized by its athletic leaps and spinning movements. However, Wayang Kulit is traditionally a night-long performance, and Butoh intentionally rejected the rigid aesthetics of traditional samurai culture in favor of the grotesque.

242. (A) Shite - Comedic sidekick in Noh
In traditional Noh theatre, the "shite" is the principal actor or protagonist, often portraying a supernatural being or a ghost, rather than a comedic sidekick. The comedic roles in the Noh tradition are performed by actors in the Kyogen interludes. Other conventions, such as the female roles in Peking Opera and the male onnagata in Kabuki, are correctly identified by their primary functions.

243. (C) Pansori
Pansori is a Korean solo vocal performance that relies entirely on a human singer and a drummer to narrate epic stories. It does not utilize puppets. In contrast, Bunraku in Japan, Wayang Golek in Indonesia, and Mua Roi Nuoc in Vietnam are all renowned theatrical traditions that use various types of puppets—wooden, leather, or water-based—as the primary medium for storytelling on stage.

244. (D) Noh is slow, spiritual, and heavily masked; Kabuki is dynamic, spectacular, and uses elaborate face paint
Noh and Kabuki represent two distinct branches of Japanese theatre with contrasting aesthetics. Noh is characterized by its slow, meditative pace, spiritual themes, and the use of refined masks by the primary actors. Kabuki, conversely, is a highly dynamic and spectacular form designed for mass entertainment, featuring energetic movements, elaborate face paint known as kumadori, and sophisticated stage machinery for visual effect.

245. (C) Quick-witted verbal improvisation and local dialect mastery
A Bhand performer in traditional Pakistani street theatre must possess exceptional skills in verbal improvisation and a deep mastery of local dialects. These entertainers rely on their quick wit and ability to engage with the audience through puns, satire, and spontaneous humor to deliver their social critiques. This linguistic dexterity is essential for maintaining the fast-paced and interactive nature of their folk comedy.

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Bedhaya serves as a profound meditation on cosmic order and the relationship between the monarch and the divine.

229. (C) The ability to paint complex, colorful, specific patterns on the face denoting the character's personality
To accurately portray a Jing role in Peking Opera, a performer must master the art of applying elaborate and symbolic face paint. This competency involves using specific colors and patterns to communicate the character's moral status, personality, and supernatural abilities to the audience. This highly codified makeup system is central to the role's identity, requiring precision and an understanding of traditional operatic symbolism.

230. (C) Statement I is correct but Statement II is incorrect
The Japanese shamisen is historically derived from the Chinese sanxian, reflecting the cultural exchange between the two nations. However, the erhu is a traditional Chinese two-stringed bowed instrument rather than a Japanese percussion tool. Each of these instruments plays a vital role in their respective national musical traditions, with the shamisen being particularly essential for Kabuki and Bunraku performances in Japan.

231. (D) Cheo
The performance described, featuring peasant characters singing repartee and mocking authority in a village square, is typical of Vietnamese Cheo. This folk opera tradition originated in rural areas and is known for its satirical wit and social commentary. By using humor and relatable characters, Cheo provides a communal platform for ordinary people to express their grievances and celebrate their shared culture.

232. (A) They were preserved in highly rigid, slow, and traditional forms passed down through specific family lineages (Iemoto system)
The long periods of royal isolation and patronage in Japan allowed Noh and Bugaku to be preserved in extremely stable and traditional formats. These arts were passed down through the iemoto system, a hereditary lineage of master teachers who ensured that every movement and musical note remained unchanged. This result is a highly rigid and slow-paced aesthetic that maintains its ancient spiritual character.

233. (C) Kabuki
The hanamichi is an iconic architectural feature of Kabuki theatre, consisting of a long, raised platform that runs from the stage through the audience area. It is used for dramatic character entrances, exits, and important narrative moments, allowing actors to perform in close proximity to the spectators. This element is unique to Kabuki and is not found in other Japanese forms like Noh or Bunraku.

234. (A) Traditional string or rod puppetry
Putul Nach is the traditional form of puppetry in Bangladesh, utilizing string, rod, or glove puppets to tell stories from folklore and daily life. The term "putul" means doll and "nach" means dance. These performances are a popular form of folk entertainment in rural areas, often used to convey moral lessons and social stories through the rhythmic animation of the figures.

235. (D) P-2, Q-1, R-4, S-3
Musical instruments are central to the traditional identities of Asian nations. The dan bau is a unique Vietnamese monochord, while the saung-gauk is the arched harp of Myanmar. The khene is the polyphonic bamboo mouth organ of Laos, and the ektara is the one-stringed instrument famously used by the wandering Baul minstrels of Bangladesh to accompany their spiritual folk songs.

236. (B) It is a lyric-dramatic genre that alternates between spoken and sung scenes, heavily adapted to Filipino culture
The Zarzuela in the Philippines is a localized musical theatre form derived from Spanish origins. It is characterized by its structure of alternating between spoken dialogue and operatic songs. Over time, Filipino playwrights adapted the genre to reflect local social and political realities, often using it to express nationalistic sentiments and depict the struggles and aspirations of the common people during the colonial period.

237. (C) 1, 2 and 4
Masks are utilized in various ways across Asian theatre traditions. Sri Lankan Kolam masks

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254. (D) A dual focus on history and presentation methods
Creating a valid overview of East Asian dance and theatre requires a dual focus on both historical backgrounds and practical presentation methods. Scholars emphasize that performance traditions are historical narratives materialized through specific techniques. Understanding these arts necessitates a balanced approach that considers the chronological evolution alongside the mechanical delivery and aesthetic preservation of the performative traditions.

255. (C) Historical narratives materialized through specific presentation techniques
The symposium defined popular theatre traditions as historical narratives materialized through specific, culturally preserved presentation techniques. These forms serve as physical embodiments of history that have survived various transitions. This perspective suggests that the mechanical and aesthetic aspects of performance are inseparable from the cultural and historical timelines of China, Japan, and the Korean region.

256. (B) South Asian countries
The institutional curriculum reform focused on establishing a specialized academic module for South Asian countries. By concentrating on this specific region, the committee aimed to create a strict regional focus within the performance studies syllabus. The resulting educational content explored the performative arts found in these nations to understand their unique historical trajectories and cultural expressions through dance.

257. (D) Bangladesh, Pakistan, and Sri Lanka
The academic module exclusively examined the nations of Bangladesh, Pakistan, and Sri Lanka to maintain regional specificity. Educators constructed a balanced syllabus that explored the performative traditions unique to these three South Asian countries. The study analyzed how the individual histories of these nations influenced their respective popular theatre forms and the distinctive techniques used in their regional narratives.

258. (A) The ability to evaluate presentation techniques
Assessment metrics were specifically designed to measure the ability of students to evaluate the presentation techniques of various popular theatre forms. This educational approach prioritized practical performative analysis over the simple memorization of chronological dates. By focusing on these techniques, the curriculum ensured that students understood the mechanical and aesthetic delivery fundamental to South Asian performative arts.

259. (C) Balancing the history and presentation techniques in a syllabus
Educators faced the challenge of constructing a balanced syllabus that equally addressed historical backgrounds and presentation techniques. Developing a module for South Asian theatre required integrating these two components to provide a comprehensive overview. The goal was to ensure that students recognized the influence of history on the practical execution and aesthetic delivery of diverse regional performance traditions.

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260. (A) Highly distinctive presentation techniques
Popular dance forms in the studied South Asian nations utilize highly distinctive presentation techniques to convey their regional narratives. These techniques are deeply embedded in the historical evolution of each country, allowing for the expression of unique cultural identities. The curriculum highlights that while these forms share complex origins, their practical execution remains specific to their respective historical trajectories.

261. (D) South-East Asian countries
The multinational research grant was specifically awarded to conduct an overview of the dance and theatre forms of South-East Asian countries. This initial phase of the investigation targeted the performative traditions found within this geographical area. The project utilized systematic documentation of history and techniques to provide a detailed analysis of the region's popular theatre and dance cultures.

262. (B) Indonesia, Thailand, and Vietnam
The first phase of the academic project was strictly limited to investigating the performative

distinct historical nuances of each nation individually. This approach avoided merging different traditions into a single category. By highlighting the unique history and methods of each South-East Asian country, the archive provided a detailed and accurate overview that respected the cultural diversity and specific performative identities within the region.

280. (D) Continuous study and preservation of techniques
Understanding the history of South-East Asian dance and theatre forms relies heavily on the continuous study and preservation of their unique presentation techniques. These techniques are intrinsically linked to the region's historical development. The comprehensive overview demonstrated that maintaining these performative traditions is essential for the ongoing academic interpretation and physical preservation of the diverse historical narratives they embody.

281. (A) Deconstructing the overview of East Asian dance forms
The critical review aimed to deconstruct the overview of East Asian dance and theatre forms. Authors analyzed the existing scholarship concerning China, Japan, and Korea to evaluate how these performative arts are presented. The goal was to problematize traditional categorizations and examine the intricate relationship between historical data and the presentation techniques used in both popular and lesser-known forms.

282. (B) Categorization of history and presentation techniques of theatre forms
The authors problematized how the history and presentation techniques of various popular theatre and dance forms are typically categorized. They argued that current academic approaches often fail to accurately represent the complexity of East Asian performative arts. By questioning these categories, the review sought to establish a more balanced framework that integrates historical evolution with the specific mechanical delivery.

283. (B) Popular theatre
The review noted that academic studies of East Asian performative arts often emphasize popular theatre while neglecting the presentation techniques of lesser-known dance forms. This imbalance can lead to an incomplete understanding of the region's cultural heritage. Researchers argued for an approach that equally weighs all performative traditions, ensuring that the historical and aesthetic nuances of diverse forms are documented.

284. (A) As a living historical record
Researchers described the presentation techniques of East Asian dance forms as a living historical record. This suggests that the physical delivery of these performances contains vital historical data that has been preserved over time. By viewing techniques as active embodiments of the past, scholars can better understand how history is continuously transmitted and materialized through the aesthetic traditions of the region.

285. (C) History and presentation techniques as inseparable elements
A comprehensive curriculum focusing on East Asian nations must integrate history and presentation techniques as inseparable elements of popular theatre. This integration is necessary to fully comprehend the evolution and meaning of performative arts. By treating these two components as intertwined, educators can provide a more accurate and holistic view of how history shapes the mechanical and aesthetic delivery.

286. (D) Bangladesh, Pakistan, and Sri Lanka
The workshop restricted its analytical scope to the cultural outputs of Bangladesh, Pakistan, and Sri Lanka. This focus ensured that the study remained within predefined regional parameters for South Asian performance theory. Participants examined the history and presentation techniques of popular theatre and dance forms from these specific nations to build a detailed and geographically accurate academic overview.

287. (C) To maintain strict adherence to predefined regional parameters
The specialized workshop restricted its scope to maintain strict adherence to predefined regional parameters. By limiting the analysis to three specific South Asian countries, the facilitators could ensure a concentrated and rigorous study

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specific historical and aesthetic contexts of the individual countries being analyzed.

271. (C) East Asian and South Asian
The methodological paper specifically contrasted the performative traditions of East Asian and South Asian countries. This comparison highlighted the fundamental differences in history and presentation techniques between the two major regions. By analyzing China, Japan, and Korea alongside Bangladesh, Pakistan, and Sri Lanka, researchers demonstrated how varying aesthetic principles and historical formulations shape distinct popular theatre and dance forms.

272. (B) Bangladesh, Pakistan, and Sri Lanka
In the methodological paper, Bangladesh, Pakistan, and Sri Lanka were categorized as South Asian countries. These nations formed one half of the comparative study focusing on performative traditions. Researchers explored how the historical backgrounds of these three countries influenced the development of their specific dance forms, contrasting them with the aesthetic principles and presentation techniques found in East Asian theatre.

273. (D) History and techniques differ across regions
The core argument presented was that the history and presentation techniques of popular theatre and dance forms differ fundamentally across different regions. Scholars argued that East Asian and South Asian traditions are formulated through distinct aesthetic principles. This variation suggests that the performative arts are not universal but are shaped by the specific historical and cultural contexts of their respective regions.

274. (A) A dual-lens analytical framework
By isolating history and presentation techniques, researchers developed a dual-lens analytical framework. This tool allowed students to evaluate how the historical background of a specific region dictates the performative methods of its popular theatre. The framework provides a structured way to analyze the intersection of chronological evolution and aesthetic delivery, preventing a superficial understanding of these complex cultural traditions.

275. (C) Homogenization of distinct performative arts
Comparing performative traditions strictly through their history and presentation techniques prevents the homogenization of distinct arts. This approach ensures that the unique cultural and aesthetic differences of East Asian and South Asian traditions are maintained. By focusing on specific regional principles, scholars can avoid oversimplification and provide a more accurate and detailed overview of the various popular theatre forms.

276. (A) Documenting presentation techniques of theatre forms
The primary focus of the archival project was to document the presentation techniques of various popular theatre and dance forms across South-East Asia. Conservators aimed to create a visual record of how these forms are physically and aesthetically performed. This focus reflects the belief that accurately recording techniques is essential for a comprehensive understanding of the region's cultural heritage.

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277. (D) Philippines
The Philippines was included as one of the specific countries in the comprehensive archival project. This nation's performative traditions were documented alongside those of other South-East Asian countries. The project aimed to capture the distinct historical nuances and presentation techniques of the Philippines, ensuring its unique popular theatre forms were represented in the digital archive for future academic study.

278. (B) History is insufficient without recording techniques
Conservators structured the archive to visually capture theatre forms because they realized that preserving history alone is insufficient. Recording presentation techniques is necessary to understand how popular theatre is physically and aesthetically delivered. Visual documentation provides a more complete record of these performative arts, allowing researchers to study the interaction between historical narratives and practical performance methods.

279. (C) Representing distinct historical nuances of each nation
Researchers methodologically categorized presentation techniques by representing the

296. (D) East Asian, South Asian, and South-East Asian countries
The academic manifesto systematically addressed East Asian, South Asian, and South-East Asian countries. This broad scope included nations such as China, Japan, Korea, Bangladesh, Pakistan, Sri Lanka, Indonesia, Thailand, Vietnam, Cambodia, Myanmar, Philippines, and Laos. By covering all three regions, the coalition aimed to establish a universal standard for documenting the history and presentation techniques of popular theatre forms.

297. (A) Standardizing documentation of history and techniques
The manifesto aimed to establish a universal academic standard for documenting the history and presentation techniques of various performative arts. This standardization ensures that research across different regions remains consistent and rigorous. By providing a clear framework for documentation, the global coalition sought to improve the accuracy and quality of the study of popular theatre and dance forms worldwide.

298. (B) A crucial medium for transmitting regional history
According to the manifesto, the presentation techniques used in popular theatre act as a crucial medium for transmitting regional history. These techniques serve as the vehicle through which historical events are translated into performative expressions. This perspective emphasizes that the mechanical and aesthetic elements of dance are not merely decorative but are essential for communicating a nation's cultural narrative.

299. (B) Understanding how presentation techniques translate history
The study of dance forms explicitly requires a meticulous understanding of how presentation techniques translate historical events into performance. Researchers must analyze the relationship between chronological history and the practical execution of theatre. This requirement ensures that scholars accurately interpret how cultural and historical narratives are materialized through the specific aesthetic and physical delivery methods found in various Asian nations.

300. (A) The synergistic analysis of their history and presentation techniques
A holistic overview of dance and theatre forms across these regions fundamentally relies on the synergistic analysis of their history and presentation techniques. Combining these two elements provides a complete picture of the performative arts. The manifesto concludes that understanding how history and technique interact is essential for preserving the integrity and cultural meaning of popular theatre in diverse Asian contexts.

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of localized performative arts. This approach prevented the dilution of research and allowed for a deeper exploration of the unique historical and technical aspects of those nations.

288. (B) Assessing how distinct history shaped popular theatre
The core task for participants involved formulating a comparative model to assess how distinct history shaped popular theatre in the selected countries. This exercise required analyzing how historical evolution individually influenced the development of dance forms. By understanding these historical forces, the workshop aimed to demonstrate the link between a nation's past and its current practical and aesthetic performance traditions.

289. (D) They are deeply embedded in their historical evolution
Participants identified that the presentation techniques used in South Asian dance forms are deeply embedded in their historical evolution. This finding highlights that the methods of performance are products of long-term cultural and social developments. An accurate overview of these arts must therefore recognize that presentation techniques are not merely aesthetic choices but are fundamental expressions of the region's historical trajectory.

290. (A) They are highly interdependent academic disciplines
The case demonstrated that history and presentation techniques are highly interdependent academic disciplines within the study of popular theatre. Researching one without the other leads to an incomplete understanding of performative traditions. The workshop emphasized that a thorough academic overview requires a detailed critique of both chronological timelines and the mechanical delivery used to express narratives in these South Asian nations.

291. (C) South-East Asian countries
The comprehensive academic seminar focused on synthesizing an overview for South-East Asian countries. This project covered a broad geographic spectrum to create a cohesive curriculum for the region's performative arts. Educational designers aimed to integrate the diverse traditions found in these nations into a unified academic framework that explores both the history and presentation techniques of popular theatre.

292. (A) Harmonizing diverse history with performative traditions
The central challenge for the designers was harmonizing the diverse history of several South-East Asian countries with their respective performative traditions. This task required finding a common ground among nations with varying historical backgrounds. Researchers sought to create a consistent narrative that respected individual national differences while providing a structural framework for studying the popular theatre and dance forms.

293. (D) The presentation techniques
Researchers utilized presentation techniques as the primary metric for comparative analysis across the different nations. This metric provided a standardized way to evaluate various performative traditions despite their differing histories. By focusing on how theatre is physically and aesthetically presented, scholars could establish a consistent framework for understanding and comparing the diverse popular dance forms of the South-East Asian region.

294. (B) A standardized academic framework
Analyzing the presentation techniques of popular theatre provides a standardized academic framework for studying South-East Asian performance. This framework allows for a structured interpretation of diverse cultural forms. By using these techniques as a consistent point of reference, scholars can more effectively compare the performative arts of different nations and understand how they materialize their unique and varied historical narratives.

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295. (C) Presentation techniques
An effective overview of the region's performative arts must utilize presentation techniques as a structural anchor. This approach allows for the accurate interpretation of the diverse history behind popular dance forms. By grounding the curriculum in the mechanical and aesthetic aspects of performance, educators can provide a stable foundation for exploring the complex and varied historical developments across South-East Asian nations.

246. (A) Both Statement I and Statement II are correct
Kabuki theatre features two primary acting styles that represent contrasting masculine archetypes. The wagoto style is characterized by its soft, romantic, and gentle movements, often used for sensitive or tragic lovers. In contrast, the aragoto style is bold, rough, and exaggerated, designed to portray powerful warriors or supernatural beings through forceful voices and dynamic, physically demanding poses on the stage.

247. (D) Khon
The performance described involves elaborate, gem-encrusted costumes and heavy masks to depict the struggle from the Ramakien, which is the defining characteristic of Thai Khon. This royal dance-drama utilizes a separate chorus for narration because the masks prevent the actors from speaking. The focus is on the highly stylized choreography and battle scenes between the heroic Rama and the demon king.

248. (A) It led to the adaptation of European dances into local folk forms and the introduction of religious dramas
Spanish colonization significantly altered the performative landscape of the Philippines by introducing European musical and dance styles. Indigenous people adapted these influences into new folk forms and local versions of dances like the waltz and fandango. Furthermore, Catholic missionaries introduced religious dramas such as the Senakulo and Komedya to teach biblical stories, resulting in a unique blending of pre-colonial and Spanish theatrical traditions.

249. (C) To cure illnesses believed to be caused by specific demons
Sanni Yakuma is a traditional low-country healing ritual in Sri Lanka, designed as an exorcism to cure specific physical and mental ailments. According to traditional belief, these illnesses are caused by eighteen different demons. The ritual involves the use of specialized masks and comedic dialogue to mock and eventually expel these spirits, serving as a functional intersection of performance and traditional medicine.

250. (A) A philosophical and aesthetic preference for suggestion, symbolism, and relying on the audience's imagination
The minimalist aesthetic found in traditional Asian theatres like Noh and Peking Opera is rooted in a deep philosophical preference for suggestion over literal representation. By using an empty stage and symbolic props, these forms rely on the audience's imagination to complete the environment. This approach allows the focus to remain entirely on the performer's movements and the symbolic depth of the narrative.

251. (B) Overview of East Asian dance and theatre forms
The symposium centered on providing a comprehensive overview of dance and theatre forms within East Asian nations. Scholars examined the cultural paradigms of China, Japan, and Korea to understand their performative traditions. The primary objective involved documenting the history and presentation techniques of native popular theatre, emphasizing how historical contexts shape the mechanical and aesthetic delivery.

252. (A) China, Japan, and Korea
The academic investigation specifically targeted the cultural landscapes of China, Japan, and Korea. These three nations served as the primary geographical focus for studying the evolution of popular theatre forms. Researchers analyzed their distinct historical timelines to understand how localized contexts influenced the development and survival of specific, culturally preserved presentation techniques throughout various historical transitions.

253. (C) To analyze history's influence on presentation techniques
Researchers aimed to analyze how historical contexts directly shaped the presentation techniques of performative arts in the East Asian region. The study moved beyond mere cataloging to explore the theoretical framework tracing the evolution of theatre through distinct timelines. This focus highlights the necessity of understanding the mechanical and aesthetic delivery as a reflection of historical narratives.

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CHAPTER 06

Drama and Its Theories: Indian and Western

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1. Who is considered the traditional author of the Natyasastra, the foundational text of Indian dramaturgy?
(A) Abhinavagupta
(B) Bharata Muni
(C) Kalidasa
(D) Bhasa

2. Read the following assertion and reason and select the correct option.
Assertion (A): Catharsis is a central element in Aristotelian tragedy.
Reason (R): It purges the emotions of pity and fear in the audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

3. What defines the 'Sthayibhava' in the context of Sanskrit drama?
(A) The transient emotional state experienced by a character
(B) The physical gestures and movements used by the actors
(C) The permanent dominant emotion that translates into Rasa
(D) The final benediction or prayer at the end of the play

4. Match the Greek playwrights in List I with their plays in List II.
List I: (Greek Playwright)
P. Aeschylus
Q. Sophocles
R. Euripides
S. Aristophanes
List II: (Play)
1. Medea
2. The Frogs
3. The Oresteia
4. Oedipus Rex
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

5. Identify the correct statement regarding 'Farce'.
(A) It relies on complex intellectual dialogue and philosophical themes.
(B) It strictly follows the Aristotelian unities of time, place, and action.
(C) It aims to entertain through highly exaggerated, improbable situations.
(D) It always ends in a tragic catastrophe for the protagonist.

6. Consider the following statements about Shakespearean drama:
I. He strictly observed the classical unities in all his plays.
II. He frequently mixed comic and tragic elements.
III. He wrote comedies, tragedies, and histories.
IV. He exclusively used prose in his tragedies.
Which of the above statement(s) is/are correct?
(A) I and II
(B) II and III
(C) III and IV
(D) I and IV

7. Identify the incorrect statement concerning 'Epic Theatre'.
(A) It was a movement highly championed by Bertolt Brecht.
(B) It utilizes techniques such as the 'alienation effect'.
(C) It often interrupts the action with songs or narration.
(D) It seeks to emotionally immerse the

68. Applying the concept of the 'Vibhava' in Indian aesthetics to a performance, an actor would focus on:
(A) the physical consequences of an emotion.
(B) the fleeting, secondary emotions.
(C) the final musical note of the play.
(D) the determinants or causes that provoke an emotion.

69. What is the definition of a 'Peripeteia' in a tragedy?
(A) The hero's fatal flaw.
(B) The moment of profound realization.
(C) The sudden reversal of fortune for the protagonist.
(D) The purgation of audience emotions.

70. Identify the correct statement about 'Nandi' in Sanskrit drama.
(A) It is the tragic climax of the play.
(B) It is a benedictory verse recited at the beginning to invoke divine blessings.
(C) It is the generic term for the female lead.
(D) It is a type of comedic interlude.

71. Identify the incorrect statement regarding Moliere.
(A) He was an actor as well as a playwright.
(B) He heavily utilized the stock characters of Commedia dell'arte.
(C) 'The Miser' is one of his famous plays.
(D) He wrote strictly within the genre of high tragedy.

72. Read the given statements and select the correct option.
Statement I: Seneca's plays were written primarily to be performed in large Roman amphitheatres.
Statement II: Seneca's tragedies heavily emphasize gruesome acts, magic, and ghosts.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

73. Which of the following is NOT one of the unities proposed by Renaissance interpreters of Aristotle?
(A) Unity of Time
(B) Unity of Place
(C) Unity of Character
(D) Unity of Action

74. Because Chekhov's characters often speak past each other rather than engaging in direct communication, his plays require actors to heavily rely on:
(A) subtext and psychological realism.
(B) exaggerated physical comedy.
(C) direct addresses to the audience.
(D) poetic meter and rhyme.

75. Identify the correct pair of Playwright and Era.
(A) Aristophanes - Ancient Roman
(B) Shakespeare - Victorian
(C) Ibsen - Renaissance
(D) Kalidasa - Classical Sanskrit

76. Who is the author of 'The Bald Soprano', a pioneering play of the Theatre of the Absurd?
(A) Samuel Beckett
(B) Eugene Ionesco
(C) Jean Genet
(D) Harold Pinter

77. Read the following assertion and reason and select the correct option.
Assertion (A): In Epic Theatre, the audience is encouraged to remain emotionally detached from the characters.
Reason (R): Emotional detachment allows the audience to critically analyze the social and political realities presented on stage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

78. What is 'Prakarana' in the context of Sanskrit drama classifications?
(A) A mythological play featuring divine characters.
(B) A one-act farce.
(C) A tragic monologue.
(D) A realistic play with a fictional plot and middle-class characters.

79. Match the Aristotelian terms in List I with their meanings in List II.

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18. Applying the concept of the 'Alienation Effect', a director would most likely:
(A) keep stage lighting visible to remind the audience they are in a theatre.
(B) dim the theatrical lights to create a moody and immersive atmosphere.
(C) encourage actors to deeply internalize their characters' raw emotions.
(D) use realistic stage props to enhance the complete illusion of reality.

19. How is 'Tragicomedy' defined in Western dramaturgy?
(A) A tragedy that intentionally excludes any comic elements or relief.
(B) A purely farcical play that begins with a short, tragic prologue.
(C) A play containing elements of both tragedy and comedy, ending happily.
(D) A play that features only gods and heroic figures acting comically.

20. Identify the correct statement regarding Sudraka's play 'Mricchakatika'.
(A) It is classified as a Nataka.
(B) Its protagonist is a wealthy king.
(C) It deals exclusively with mythological themes.
(D) It translates to 'The Little Clay Cart'.

21. Identify the incorrect statement about Anton Chekhov's plays.
(A) They emphasize mood and subtext over direct action.
(B) 'The Seagull' is one of his major works.
(C) They are prime examples of the Theatre of the Absurd.
(D) They typically lack a traditional climactic plot structure.

22. Read the given statements and select the correct option.
Statement I: Kalidasa's 'Abhijnanasakuntalam' relies heavily on the motif of a lost ring.
Statement II: The play ends in an unresolved, tragic separation of the lovers.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

23. Which of the following plays is NOT written by Bhasa?
(A) Svapnavasavadattam
(B) Urubhangam
(C) Pratimanatakam
(D) Uttararamacaritam

24. Since Absurdist drama posits that the universe is irrational, its plots typically feature:
(A) a lack of clear beginning, middle, and end.
(B) neat, logical resolutions.
(C) heavy reliance on historical accuracy.
(D) moralistic, didactic endings.

25. Identify the correct pair of Western Drama element and its description.
(A) Anagnorisis - The tragic flaw
(B) Hamartia - The moment of recognition
(C) Peripeteia - The reversal of fortune
(D) Dianoia - The musical accompaniment

26. Who wrote the influential Sanskrit play 'Mudrarakshasa'?
(A) Visakhadutta
(B) Bhavabhuti
(C) Sudraka
(D) Bhattanarayana

27. Read the following assertion and reason and select the correct option.
Assertion (A): Moliere is considered a master of French classical comedy.
Reason (R): His plays, like 'Tartuffe', satirize societal hypocrisies and character flaws.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

28. What is the defining characteristic of a 'Sandhi' in Indian Dramaturgy?
(A) It is the emotional flavor experienced by the audience.
(B) It is a structural juncture joining different parts of the plot.
(C) It refers to the physical gestures of the actors.
(D) It is the introductory musical performance.

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49. The introduction of the 'box set' was a significant technological advancement that most directly supported the rise of:
(A) Classicism
(B) Realism
(C) Symbolism
(D) Absurdism

50. Identify the correct pair of Sanskrit term and its English translation in Dramaturgy.
(A) Sutradhara - The Director/Stage Manager
(B) Nandi - The Climax
(C) Vidushaka - The Tragic Hero
(D) Bharata Vakya - The Prologue

51. Which Roman playwright is renowned for his bloodthirsty and highly rhetorical tragedies?
(A) Plautus
(B) Terence
(C) Seneca
(D) Ovid

52. Read the following assertion and reason and select the correct option.
Assertion (A): Symbolist drama minimized plot and action.
Reason (R): It aimed to evoke atmosphere and inner realities through poetic language and suggestion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

53. What is the definition of a 'Comedy of Manners'?
(A) A play characterized by boisterous action and physical humor.
(B) A play dealing with grim realities of the lower class.
(C) A play that satirizes the behaviors, affectations, and morals of a specific social class.
(D) A tragicomic play featuring mythical creatures.

54. Match the plays in List I with their playwrights in List II.
List I: (Play)
P. The Misanthrope
Q. Mother Courage and Her Children
R. The Cherry Orchard
S. A Doll's House
List II: (Playwright)
1. Ibsen
2. Chekhov
3. Brecht
4. Moliere
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-4, S-3
(D) P-2, Q-1, R-3, S-4

55. Identify the correct statement regarding 'Tragedy' according to Aristotle.
(A) It must be written entirely in prose.
(B) It must always include a romantic subplot.
(C) The protagonist must be utterly evil.
(D) It should represent an action that is serious, complete, and of a certain magnitude.

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56. Consider the following statements about Samuel Beckett:
I. He wrote 'Waiting for Godot' originally in French.
II. His works are characterized by minimalist settings.
III. He strictly followed the principles of Epic Theatre.
IV. His characters often engage in circular, meaningless dialogue.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

57. Identify the incorrect statement about Sanskrit Playwright Bhasa.
(A) His plays were discovered in the early 20th century by T. Ganapati Sastri.
(B) He frequently broke Natyasastra rules, such as showing death on stage.
(C) He wrote 'Abhijnanasakuntalam'.
(D) 'Urubhangam' is one of his renowned tragic plays.

58. Consider the following statements on Expressionism in drama:
I. It originated in Germany in the early 20th century.

(B) wrote plays with strictly unified timelines.
(C) employed episodic structures and didactic songs.
(D) relied heavily on cathartic resolutions.

38. Identify the incorrect statement regarding the Greek Chorus.
(A) Aeschylus - Introduction of the second actor
(B) Euripides - Known for highly traditional, uncritical views of the gods
(C) Sophocles - Introduction of the third actor
(D) Aristophanes - Master of Old Comedy

39. A drama focuses on a wealthy family whose deep-seated psychological traumas are revealed slowly through conversational subtext in a single drawing-room. This most likely exemplifies:
(A) Epic Theatre
(B) Farce
(C) Classical Tragedy
(D) Realism

40. Which is the most appropriate description of 'Expressionism' in drama?
(A) A style that presents the world subjectively, distorting it for emotional effect.
(B) A style that reproduces reality exactly as it appears in the everyday world.
(C) A style focused exclusively on the specific economic struggles of the working class.
(D) A style that uses only historical myths and ancient legends for its plotlines.

41. If analyzing a character who brings about their own downfall due to a tragic error in judgment, which Aristotelian concept is being applied?
(A) Mimesis
(B) Hubris
(C) Hamartia
(D) Melos

42. Who is the author of the absurd play 'Rhinoceros'?
(A) Eugene Ionesco
(B) Samuel Beckett
(C) Luigi Pirandello
(D) Harold Pinter

43. Recognizing the use of meta-theatre, where characters are aware they are in a play, is most characteristic of which playwright?
(A) Henrik Ibsen
(B) Anton Chekhov
(C) Sophocles
(D) Luigi Pirandello

44. What defines 'Natyadharmi' in Indian dramaturgy?
(A) Realistic, everyday behavior on stage
(B) Stylized, theatrical convention and presentation
(C) The musical prelude to the play
(D) The architectural layout of the stage

45. Identify the correct statement regarding 'Lokadharmi'.
(A) It refers to the highly stylized gestures of classical dance.
(B) It is the concluding prayer of a Sanskrit play.
(C) It represents natural, realistic practice of ordinary life on stage.
(D) It dictates the strict metrical forms used in dialogue.

46. Identify the incorrect statement regarding the Greek Chorus.
(A) It provided commentary on the action of the play.
(B) It sang and danced in the orchestra area.
(C) Its size varied among different playwrights.
(D) It consisted solely of the main protagonists of the story.

47. Read the given statements and select the correct option.
Statement I: Visakhadutta's 'Mudrarakshasa' is unique because it largely avoids the theme of romantic love.
Statement II: It is a purely political play revolving around Chanakya and Rakshasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

48. Which is NOT a recognized type of drama in Western literature?
(A) Tragedy
(B) Vithi
(C) Farce
(D) Melodrama

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88. Identify the incorrect pair of Indian dramaturgy term and its meaning.
(A) Vyabhicaribhava - Permanent emotional state
(B) Rasa - Aesthetic flavor/experience
(C) Anubhava - Consequent physical reactions
(D) Nayaka - The Hero

89. A play begins with the protagonist directly addressing the audience, outlining the historical events they will witness, and the stage features visible lighting rigs. This setup exemplifies:
(A) Naturalism
(B) Theatre of Cruelty
(C) Epic Theatre
(D) Melodrama

90. Which is the most appropriate description of 'Anagnorisis'?
(A) The transition from ignorance to knowledge.
(B) The purgation of fear and pity.
(C) The musical interlude in a Greek play.
(D) The physical stage machinery used for special effects.

91. A student analyzing Sudraka's 'Mricchakatika' should note that it stands out from other Sanskrit plays primarily due to its:
(A) exclusive focus on divine characters.
(B) tragic ending where the hero dies.
(C) complete absence of the Vidushaka.
(D) incorporation of multiple social classes and dialects.

92. Who among the following is a prominent Roman comic playwright?
(A) Seneca
(B) Plautus
(C) Sophocles
(D) Euripides

93. Applying the concept of the 'Deus ex machina' to a modern plot means:
(A) using realistic dialogue.
(B) ensuring the protagonist suffers a tragic flaw.
(C) resolving an impossible situation through a sudden, contrived intervention.
(D) designing highly mechanical stage sets.

94. What defines the 'Vidushaka' in Sanskrit drama?
(A) He is a heroic warrior.
(B) He is the royal priest.
(C) He is the primary antagonist.
(D) He is a comic figure, often a Brahmin, who provides relief and counsel.

95. Identify the correct statement regarding Arthur Miller's 'Death of a Salesman'.
(A) It incorporates expressionistic techniques to depict Willy's memories.
(B) It relies entirely on a linear, chronological timeline.
(C) It is a classic example of a Comedy of Manners.
(D) It is set entirely in the 19th century.

96. Identify the incorrect statement about Euripides.
(A) He deeply questioned traditional religious views.
(B) He was highly popular during his lifetime and won the most Dionysian festivals.
(C) His characters are more psychologically realistic than Aeschylus'.
(D) He authored 'Medea'.

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97. Read the given statements and select the correct option.
Statement I: The Natyasastra views theatre as an educational and entertaining tool created for all varnas (classes).
Statement II: It states that Brahma created the Natyaveda by taking elements from all four Vedas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

98. Which of the following plays is NOT written by William Shakespeare?
(A) Doctor Faustus
(B) The Tempest
(C) King Lear
(D) Twelfth Night

99. Because absurdist plays reflect a universe without inherent meaning, their conclusions frequently:
(A) reward the virtuous and punish the wicked.
(B) involve a divine intervention resolving all conflicts.

II. Characters are often given generic titles like 'The Man' or 'The Clerk'.
III. It emphasizes a highly objective, documentary-style presentation.
IV. Sets are often distorted and brightly colored to reflect the protagonist's psyche.
V. August Strindberg's later plays influenced this movement.

Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, III, and V

59. Read the given statements and select the correct option.
Statement I: The Natyasastra details eight classical Rasas.
Statement II: Abhinavagupta later added the ninth Rasa, 'Santa' (peace).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

60. Arrange the following ancient Western playwrights in chronological order:
I. Aeschylus
II. Euripides
III. Aristophanes
IV. Seneca
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, II, I, IV

61. Which of the following is NOT one of the characters known as 'Arthaprakriti' (elements of the plot) in Sanskrit drama?
(A) Bija
(B) Bindu
(C) Vidushaka
(D) Pataka

62. Because Naturalism sought to apply scientific principles to literature, naturalistic plays often:
(A) featured elaborate supernatural interventions.
(B) utilized poetic verse and abstract symbolism.
(C) ended with perfectly happy, moral resolutions.
(D) depicted human behavior as determined by heredity and environment.

63. Identify the incorrect pair of Dramatic element and its definition.
(A) Soliloquy - A multi-character dialogue
(B) Prologue - An introductory speech
(C) Epilogue - A concluding speech
(D) Aside - A remark made to the audience, unheard by other characters

64. A director stages a play where the actors frequently hold up signs revealing the plot in advance, intentionally breaking the audience's emotional immersion. This is an application of:
(A) Stanislavski's System
(B) Brecht's Epic Theatre
(C) Artaud's Theatre of Cruelty
(D) Grotowski's Poor Theatre

65. Which is the most appropriate description of a 'Closet Drama'?
(A) A short play performed in small, intimate spaces.
(B) A play specifically written to be read rather than performed on stage.
(C) A play that features no actors, only voiceovers.
(D) A play dealing exclusively with domestic secrets.

66. When evaluating 'Death of a Salesman' as a modern tragedy, it is important to recognize that Arthur Miller deviates from Aristotelian conventions by:
(A) making the protagonist a common man rather than nobility.
(B) including a chorus of Greek citizens.
(C) utilizing verse instead of prose.
(D) having the play end happily.

67. Who wrote the influential theoretical essay "The Myth of Sisyphus" which deeply inspired the Theatre of the Absurd?
(A) Jean-Paul Sartre
(B) Martin Esslin
(C) Albert Camus
(D) Samuel Beckett

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audience in the story.

8. Consider the following statements about Sanskrit Dramaturgy:
I. 'Rupaka' is the major category of dramatic works.
II. The 'Nataka' requires a well-known story and a royal hero.
III. 'Prakarana' features an invented plot and a hero from the middle class.
IV. Tragic endings resulting in death are highly encouraged.
V. 'Vidushaka' serves as the comic relief.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

9. Read the given statements and select the correct option.
Statement I: Naturalism in drama aims to present an exact illusion of reality on stage.
Statement II: Symbolism in drama focuses on objective reality rather than inner spiritual truths.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

10. Arrange the following playwrights in chronological order of their historical periods:
I. Sophocles
II. Seneca
III. Shakespeare
IV. Ibsen
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, IV, II

11. Which of the following is NOT an element of Aristotle's definition of tragedy?
(A) Plot
(B) Character
(C) Spectacle
(D) Alienation

12. Because expressionist playwrights wanted to depict inner psychological realities, they frequently utilized:
(A) highly realistic drawing-room sets.
(B) distorted set designs and disjointed dialogue.
(C) strict adherence to historical timelines.
(D) objective, documentary-style narration.

13. Identify the incorrect pair of Playwright and Play.
(A) Arthur Miller - Death of a Salesman
(B) Samuel Beckett - Waiting for Godot
(C) Eugene Ionesco - The Cherry Orchard
(D) Luigi Pirandello - Six Characters in Search of an Author

14. A play features a protagonist who is an ordinary person facing an insurmountable social issue, detailed in a highly realistic domestic setting. Which 'ism' best describes this play?
(A) Symbolism
(B) Absurdism
(C) Expressionism
(D) Realism

15. Which is the most appropriate description of a 'Melodrama'?
(A) A sensational drama using exaggerated characters to appeal to emotions.
(B) A play focusing on existential philosophy without a clear narrative plot.
(C) A short, humorous play designed solely to mock prominent political figures.
(D) A play that perfectly and strictly adheres to the three classical unities.

16. If a director wants to stage a play highlighting the meaninglessness of human existence through repetitive, circular dialogue, which playwright's style should they adopt?
(A) Henrik Ibsen
(B) Samuel Beckett
(C) Moliere
(D) Kalidasa

17. Which Roman playwright was highly influential in shaping Elizabethan revenge tragedy?
(A) Plautus
(B) Seneca
(C) Terence
(D) Aristophanes

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List I: (Term)
P. Hamartia
Q. Hubris
R. Anagnorisis
S. Catharsis
List II: (Meaning)
1. Excessive pride
2. Recognition/Discovery
3. Tragic error/flaw
4. Emotional purgation
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

80. Identify the correct statement regarding Aristophanes.
(A) He is known as the father of Greek Tragedy.
(B) His play 'Lysistrata' is a comic critique of the Peloponnesian War.
(C) He strictly avoided political satire in his works.
(D) He wrote entirely in Latin.

81. Consider the following statements about Kalidasa:
I. He is widely regarded as the greatest poet and dramatist of the Sanskrit language.
II. 'Vikramorvasiyam' is one of his plays.
III. He lived during the Mauryan Empire.
IV. His works heavily feature the theme of love (Sringara).
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

82. Identify the incorrect statement about Luigi Pirandello.
(A) He strictly adhered to the principles of Naturalism.
(B) He was an Italian dramatist.
(C) He won the Nobel Prize in Literature.
(D) His plays explore the fluidity of identity and truth.

83. Consider the following statements on the structure of a 'Well-Made Play':
I. It relies heavily on exposition and secret information.
II. It was pioneered by Eugene Scribe.
III. It features a series of escalating complications.
IV. It concludes with an ambiguous, unresolved ending.
V. It employs a 'scene a faire' (the obligatory scene).
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

84. Read the given statements and select the correct option.
Statement I: Henrik Ibsen's 'A Doll's House' shocked audiences due to Nora's decision to abandon her family.
Statement II: Ibsen later wrote an alternative, 'happy' ending where Nora stays, though he despised it.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

85. Arrange the following movements in Western drama in chronological order:
I. Classical Greek Drama
II. Neoclassicism
III. Romanticism
IV. Realism
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, IV, III
(D) I, II, IV, III

86. Which of the following is NOT one of the components of Aristotle's 'Tragedy'?
(A) Diction
(B) Rasa
(C) Song
(D) Thought

87. Because Expressionism focuses on the protagonist's internal state, the dramatic structure is often:
(A) highly linear and logical.
(B) strictly confined to real-time events.
(C) completely reliant on a Greek chorus.
(D) episodic and disjointed, resembling a dream.

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29. Match the concepts in List I with their associated playwrights or theorists in List II.
List I: (Concept)
P. Alienation Effect
Q. Theatre of the Absurd
R. Catharsis
S. Well-Made Play
List II: (Associated Playwright/Theorist)
1. Eugene Ionesco
2. Bertolt Brecht
3. Eugene Scribe
4. Aristotle
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-4, R-1, S-3

30. Identify the correct statement regarding Henrik Ibsen.
(A) He wrote exclusively in the genre of historical romance.
(B) He was a leading figure in the Theatre of the Absurd.
(C) His plays primarily focus on slapstick comedy.
(D) He is often called the father of modern realism.

31. Consider the following statements about Bhavabhuti:
I. He is the author of 'Uttararamacaritam'.
II. His plays are noted for their deep exploration of the Karuna (pathos) rasa.
III. He strictly avoided using any supernatural elements.
IV. He lived during the 8th century CE.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

32. Identify the incorrect statement regarding the 'Theatre of the Absurd'.
(A) The term was coined by Martin Esslin.
(B) It prioritizes complex, logical narrative structures.
(C) It is heavily influenced by existentialism.
(D) Language is often shown as an inadequate tool for communication.

33. Consider the following statements regarding Arthur Miller's plays:
I. They often critique the American Dream.
II. 'The Crucible' uses the Salem witch trials as an allegory for McCarthyism.
III. His works belong to the Absurdist movement.
IV. Willy Loman is the tragic protagonist of 'Death of a Salesman'.
V. He completely abandoned realistic dialogue in favor of verse.
Which of the above statement(s) is/are correct?
(A) I, II, and V
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and V

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34. Read the given statements and select the correct option.
Statement I: Bhattanarayana's 'Venisamhara' is based on an episode from the Mahabharata.
Statement II: The play predominantly explores the Sringara (erotic) rasa.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

35. Arrange the following movements in the general chronological order of their emergence in Western drama:
I. Realism
II. Naturalism
III. Expressionism
IV. Theatre of the Absurd
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

36. Which of the following is NOT one of the five 'Avasthas' (stages of action) in Sanskrit drama?
(A) Arambha (Beginning)
(B) Prayatna (Effort)
(C) Niyatapti (Certainty of success)
(D) Niyati (Fate)

37. Because Brecht wanted audiences to critically evaluate societal structures, he:
(A) used the Stanislavski method to create deep emotional bonds.

(C) return to the exact situation of the play's beginning.
(D) end with a clear moral monologue.

100. Identify the correct pair of 'Ism' and a representative playwright.
(A) Epic Theatre - Anton Chekhov
(B) Absurdism - Bertolt Brecht
(C) Symbolism - Arthur Miller
(D) Realism - Henrik Ibsen

101. Who is the author of the Greek tragedy 'Oedipus Rex'?
(A) Aeschylus
(B) Euripides
(C) Sophocles
(D) Aristophanes

102. Read the following assertion and reason and select the correct option.
Assertion (A): Bhasa's 'Urubhangam' is a highly unique text in the Sanskrit dramatic tradition.
Reason (R): It breaks classical dramaturgic rules by depicting a tragic ending and the physical death of a character on stage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

103. What is the definition of a 'Hamartia'?
(A) The rhythmic structure of the Chorus's song.
(B) A sudden reversal of circumstances.
(C) The theatrical mask worn by Greek actors.
(D) A tragic flaw or error in judgment leading to a hero's downfall.

104. Match the Sanskrit plays in List I with their authors in List II.
List I: (Sanskrit Play)
P. Malavikagnimitram
Q. Svapnavasavadattam
R. Mricchakatika
S. Mudrarakshasa
List II: (Author)
1. Sudraka
2. Visakhadutta
3. Kalidasa
4. Bhasa
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

105. Identify the correct statement regarding 'Symbolism' in theatre.
(A) It emerged as a direct reaction against Romanticism.
(B) It relies heavily on scientifically accurate, detailed stage settings.
(C) It seeks to portray inner, subjective truths through metaphor and poetic language.
(D) It was founded by Bertolt Brecht.

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106. Consider the following statements about Aristotelian Tragedy:
I. It must evoke pity and fear.
II. The protagonist must be completely flawless and innocent.
III. The plot is the most important element, above character.
IV. It utilizes 'mimesis' (imitation).
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, II, and IV

107. Identify the incorrect statement regarding the 'Theatre of the Absurd'.
(A) It emphasizes the illogical nature of the human condition.
(B) The dialogue is often repetitive and nonsensical.
(C) Action often contradicts the words spoken by the characters.
(D) It provides a clear, didactic moral message at the end.

108. Consider the following statements about 'Realism':
I. It aims to depict life exactly as it is without idealization.
II. Henrik Ibsen was a major pioneer of this movement.
III. It frequently focuses on everyday, middle-class situations.
IV. It heavily utilizes supernatural interventions

Statement I: Bertolt Brecht frequently utilized historification—setting plays in the past to parallel contemporary issues.
Statement II: 'Mother Courage' uses the Thirty Years' War to critique capitalist profiteering from war.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

173. Which of the following is NOT a characteristic of Shakespearean drama?
(A) Use of blank verse
(B) Complex characterization
(C) Strict adherence to the unities of time and place
(D) Incorporation of both comic and tragic elements

174. Because Absurdism posits a meaningless world, its characters often:
(A) deliver articulate monologues explaining their precise motivations.
(B) successfully overthrow oppressive governments.
(C) discover profound religious salvation at the climax.
(D) find themselves unable to act or change their circumstances.

175. Identify the correct pair of playwright and their major thematic focus.
(A) Moliere - Satire of social hypocrisy
(B) Arthur Miller - Abstract existentialism
(C) Samuel Beckett - American Dream critique
(D) Henrik Ibsen - Greek mythological retellings

176. Who is the author of 'Abhijnanasakuntalam'?
(A) Bhasa
(B) Kalidasa
(C) Bhavabhuti
(D) Sudraka

177. Read the following assertion and reason and select the correct option.
Assertion (A): Realist plays of the late 19th century were often scandalous to contemporary audiences.
Reason (R): They depicted taboo subjects like venereal disease, marital dissatisfaction, and social hypocrisy on stage.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

178. What is 'Nayika' in Indian dramaturgy?
(A) The female protagonist/heroine
(B) The comic relief
(C) The stage manager
(D) The musical instrument used

179. Match the playwrights in List I with their key plays in List II.
List I: (Playwright)
P. Aristophanes
Q. Seneca
R. Moliere
S. Arthur Miller
List II: (Key Play)
1. Thyestes
2. The Crucible
3. The Frogs
4. Tartuffe
(A) P-3, Q-1, R-4, S-2
(B) P-4, Q-2, R-1, S-3
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

180. Identify the correct statement regarding 'Vimarsha' in Sanskrit dramaturgy.
(A) It is the final resolution of the play.
(B) It is the introductory prayer.
(C) It is a specific type of comedic dialogue.
(D) It is the stage of pause or crisis before the climax.

181. Consider the following statements about Chekhov's dramaturgy:
I. He utilized a highly direct, melodramatic plot structure.
II. He is known for "comedy of moods" or psychological realism.
III. 'The Seagull' and 'Uncle Vanya' are his works.
IV. The dialogue often features characters speaking seemingly unrelated thoughts.
Which of the above statement(s) is/are correct?
(A) I, II, and III

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(C) The fatal flaw of the protagonist.
(D) The emotional purgation of pity and fear experienced by the audience.

120. Identify the correct statement about 'Svapnavasavadattam'.
(A) It is Bhasa's masterpiece, focusing on King Udayana's grief and political restoration.
(B) It is a famous Greek tragedy by Euripides.
(C) It exclusively details the life of Lord Krishna.
(D) It lacks any elements of the Sringara (romantic) rasa.

121. Identify the incorrect statement about Shakespeare's tragedies.
(A) They frequently incorporate comic relief.
(B) The protagonist usually possesses a tragic flaw.
(C) They strictly adhere to the Aristotelian unities of time and place.
(D) Supernatural elements like ghosts and witches frequently appear.

122. Read the given statements and select the correct option.
Statement I: Bhattanarayana's 'Venisamhara' derives its plot from the Ramayana.
Statement II: The title translates to 'The Tying up of the Braid', referring to Draupadi's vow.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

123. Which of the following is NOT one of the traditional classifications of Western drama?
(A) Tragedy
(B) Comedy
(C) Farce
(D) Nataka

124. Because 'Tragicomedy' blends two genres, a typical characteristic is:
(A) a play that contains absolutely no humor.
(B) a serious plot that threatens a tragic end but is resolved happily.
(C) a farcical plot that inexplicably ends in a mass murder.
(D) a historical documentary narrative.

125. Identify the correct pair of term and tradition.
(A) Rasa - Western Dramaturgy
(B) Mimesis - Indian Dramaturgy
(C) Vidushaka - Indian Dramaturgy
(D) Catharsis - Indian Dramaturgy

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126. Who is the author of the epic theatre masterpiece 'Mother Courage and Her Children'?
(A) Henrik Ibsen
(B) Arthur Miller
(C) Samuel Beckett
(D) Bertolt Brecht

127. Read the following assertion and reason and select the correct option.
Assertion (A): Chekhov's plays are often described as plays of "inaction."
Reason (R): The major dramatic events frequently occur offstage, while the onstage focus is on characters' psychological reactions and atmospheric mood.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

128. What is the definition of a 'Satyr Play' in Ancient Greek theatre?
(A) A deeply serious religious ceremony.
(B) A tragicomic play featuring a chorus of satyrs, providing comic relief after tragedies.
(C) A purely political debate held on stage.
(D) A performance consisting solely of mime.

129. Match the plays in List I with their themes or key elements in List II.
List I: (Play)
P. Macbeth
Q. Waiting for Godot
R. A Doll's House
S. Mricchakatika
List II: (Theme/Element)
1. Existential waiting
2. Ambition and guilt
3. Social class and a clay cart
4. Female emancipation
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

to resolve plots.
V. The dialogue is written to sound like natural conversation.

Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, III, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

109. Read the given statements and select the correct option.
Statement I: The 'Sutradhara' in Sanskrit theatre acts as the stage manager and introduces the play.
Statement II: The Sutradhara frequently participates in the main plot alongside the hero.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

110. Arrange the following plays in chronological order of their writing/first performance:
I. Antigone
II. Hamlet
III. A Doll's House
IV. Waiting for Godot
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) I, II, IV, III

111. Which of the following is NOT a characteristic of Melodrama?
(A) Complex, morally ambiguous protagonists.
(B) Highly emotional and sensational narrative.
(C) Clear distinction between good and evil characters.
(D) Action-packed plots with high stakes.

112. Because Naturalist writers believed environment determines character, their stage settings were typically:
(A) abstract and minimalistic.
(B) highly detailed and authentic to the milieu.
(C) entirely expressionistic and distorted.
(D) devoid of any physical props.

113. Identify the incorrect pair of Western Playwright and their nationality.
(A) Anton Chekhov - Russian
(B) Luigi Pirandello - Spanish
(C) Henrik Ibsen - Norwegian
(D) Moliere - French

114. A play consists of two men waiting by a tree for a third who never arrives; they pass the time with aimless conversation and vaudevillian routines. This perfectly exemplifies:
(A) Theatre of the Absurd
(B) Symbolism
(C) Epic Theatre
(D) Naturalism

115. Which is the most appropriate description of a 'Chorus' in Greek Tragedy?
(A) A group of actors who remain silent throughout the entire play.
(B) The technical crew responsible for various scenic changes.
(C) A voice that comments on the action and provides a moral framework.
(D) A group of antagonists plotting secretly against the tragic hero.

116. When evaluating an actor's performance in Epic Theatre, a critic would praise the actor most for:
(A) completely losing themselves in the role.
(B) speaking strictly in blank verse.
(C) provoking cathartic tears from the audience.
(D) demonstrating the character's actions while maintaining a critical distance.

117. Who wrote 'The Cherry Orchard'?
(A) Henrik Ibsen
(B) Maxim Gorky
(C) Anton Chekhov
(D) August Strindberg

118. Applying the concept of the 'Vyabhicaribhava' (transitory states) to a character means displaying:
(A) a permanent, unchanging personality trait.
(B) fleeting emotions like anxiety, joy, or envy that support the dominant emotion.
(C) the physical costume of the character.
(D) the rhythmic dance steps.

119. What defines 'Catharsis' in drama?
(A) The physical cleansing of the stage area.
(B) The introductory prologue given by the chorus.

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140. Which is the most appropriate description of a 'Soliloquy'?
(A) A rapid exchange of dialogue between two characters.
(B) A long speech by a character alone on stage, revealing their inner thoughts.
(C) The final song of the chorus.
(D) The physical gestures used by an actor.

141. Applying Aristotle's concept of 'Magnitude' to a tragedy means the plot should be:
(A) extremely short, lasting only a few minutes.
(B) infinitely complex, spanning hundreds of years.
(C) serious in nature and easily comprehended in one viewing.
(D) focused on microscopic details of daily life.

142. Who is known for his highly philosophical and existential plays like 'No Exit'?
(A) Albert Camus
(B) Anton Chekhov
(C) Moliere
(D) Jean-Paul Sartre

143. Recognizing the use of "Placards" indicating scene titles before the action happens is characteristic of:
(A) Epic Theatre
(B) Naturalism
(C) Theatre of the Absurd
(D) Classical Tragedy

144. What defines the 'Prastavana' in Sanskrit Drama?
(A) The tragic climax
(B) The prologue where the Sutradhara introduces the play
(C) The main protagonist
(D) The villain's monologue

145. Identify the correct statement regarding Arthur Miller.
(A) He was a leading figure in the French Neoclassical movement.
(B) He wrote 'The Crucible', examining the dangers of mass hysteria.
(C) He strictly avoided social critique in his works.
(D) He wrote entirely in ancient Greek meter.

146. Identify the incorrect statement about Shakespeare's comedies.
(A) They adhere strictly to the unity of time, occurring within 24 hours.
(B) They frequently involve mistaken identities and cross-dressing.
(C) They usually end in multiple marriages.
(D) They often feature complex, witty wordplay.

147. Read the given statements and select the correct option.
Statement I: Ionesco's 'The Bald Soprano' is sub-titled "An Anti-Play."
Statement II: The play perfectly follows a traditional cause-and-effect narrative structure.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

148. Which is NOT an element of 'Rasa' realization?
(A) Vibhava
(B) Anubhava
(C) Vyabhicaribhava
(D) Hubris

149. The rejection of the 'Well-Made Play' formula by late 19th-century dramatists led most directly to the rise of:
(A) Melodrama
(B) Neoclassicism
(C) Realism and Naturalism
(D) Romanticism

150. Identify the correct pair of term and playwright.
(A) Theatre of Cruelty - Ibsen
(B) Verfremdungseffekt - Brecht
(C) Poor Theatre - Moliere
(D) Stanislavski System - Sophocles

151. Which playwright is considered the father of Roman tragedy, known for adapting Greek models for Roman audiences and highly influencing the Renaissance?
(A) Plautus
(B) Terence
(C) Aristophanes
(D) Seneca

152. Read the following assertion and reason and select the correct option.

130. Identify the correct statement regarding 'Natyasastra'.
(A) It is a comprehensive manual detailing acting, dance, music, and stagecraft.
(B) It was written in the 15th century.
(C) It completely rejects the use of musical accompaniment.
(D) It limits theatrical performances to the highest caste only.

131. Consider the following statements about Sophocles:
I. He introduced the third actor to Greek tragedy.
II. He wrote 'Antigone'.
III. He increased the chorus size but integrated them less into the dialogue.
IV. He exclusively wrote comedies.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, II, and III
(D) I, III, and IV

132. Identify the incorrect statement about 'Comedy'.
(A) It typically ends happily for the protagonist.
(B) It often deals with the resolution of social or romantic conflicts.
(C) It can range from low physical farce to high intellectual wit.
(D) It invariably ends in the death of the main antagonist.

133. Consider the following statements on Pirandello's 'Six Characters in Search of an Author':
I. It is a prime example of metatheatre.
II. It explores the relationship between art and reality.
III. It features characters interrupting a play rehearsal.
IV. It strictly follows the rules of Naturalism.
V. It concludes with a definitively happy, resolved ending.
Which of the above statement(s) is/are correct?
(A) II, III, and V
(B) I, II, IV, and V
(C) I, II, and III
(D) I, III, IV, and V

134. Read the given statements and select the correct option.
Statement I: In Indian aesthetics, 'Sringara' is known as the king of Rasas.
Statement II: 'Sringara' deals exclusively with the emotion of extreme terror.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

135. Identify the correct pair of Playwright and Play.
(A) Sudraka - Mudrarakshasa
(B) Visakhadutta - Mricchakatika
(C) Kalidasa - Venisamhara
(D) Bhavabhuti - Uttararamacaritam

136. Which of the following is NOT one of the classical 'Vrittis' (styles of performance) in the Natyasastra?
(A) Hamartia (Tragic)
(B) Bharati (Verbal)
(C) Sattvati (Grand)
(D) Kaisiki (Graceful)

137. Because Absurdist playwrights view language as an unreliable tool for communication, their characters frequently:
(A) speak in perfectly metered verse.
(B) deliver highly logical, persuasive political speeches.
(C) engage in disjointed, non-sequitur dialogue.
(D) rely entirely on telepathy.

138. Identify the incorrect pair of Western Drama Era and characteristic.
(A) Absurdism - Highly realistic box sets
(B) Greek - Chorus and Masks
(C) Elizabethan - Open-air stages and blank verse
(D) Neoclassical - Strict adherence to the Unities

139. A drama portrays a working-class family struggling with poverty; the set shows actual cooking, running water, and dingy walls. The dialogue is gritty and colloquial. This best represents:
(A) Symbolism
(B) Romanticism
(C) Classicism
(D) Naturalism

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160. Identify the correct pair of 'Ism' and a descriptive phrase.
(A) Expressionism - Photographic realism
(B) Naturalism - A slice of life
(C) Realism - Dream logic
(D) Symbolism - Scientific determinism

161. Which of the following is NOT one of the traditional elements of a Sanskrit play's plot structure (Sandhi)?
(A) Mukha (Opening)
(B) Hamartia (Error)
(C) Pratimukha (Progression)
(D) Garbha (Development)

162. Because classical French tragedy (such as that of Racine) strictly adhered to Neoclassical rules, it heavily enforced:
(A) the unities of time, place, and action.
(B) the blending of comedy and tragedy.
(C) on-stage violence and death.
(D) highly realistic prose dialogue.

163. Identify the incorrect pair of Dramatic Term and Origin.
(A) Catharsis - Greek
(B) Rasa - Indian
(C) Verfremdungseffekt - Roman
(D) Mimesis - Greek

164. A director removes all set pieces, leaves the back wall of the theatre bare, uses minimal lighting, and insists the actors rely solely on their bodies and voices. This aligns best with:
(A) Naturalism
(B) Grand Guignol
(C) High Comedy
(D) Poor Theatre

165. Which is the most appropriate description of 'Epic Theatre'?
(A) A theatrical movement designed to create passive, emotionally overwhelmed audiences.
(B) A style of drama that focuses exclusively on mythological gods.
(C) A didactic form of theatre intended to provoke rational thought and political action.
(D) A genre characterized by highly realistic, domestic settings.

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166. Applying the structural rules of a 'Nataka', a playwright must ensure the protagonist is:
(A) a witty servant.
(B) a renowned king or divine figure from myth/history.
(C) an anti-hero from the criminal underworld.
(D) a middle-class merchant.

167. Who wrote 'Svapnavasavadattam'?
(A) Kalidasa
(B) Sudraka
(C) Bhavabhuti
(D) Bhasa

168. Recognizing the 'breaking of the fourth wall' in a play indicates a departure from strict:
(A) Realistic/Naturalistic conventions.
(B) Epic Theatre conventions.
(C) Absurdist conventions.
(D) Presentational theatre.

169. What defines a 'Farce'?
(A) A highly intellectual comedy exploring deep moral dilemmas.
(B) A tragic play with a fatalistic ending.
(C) A comedy characterized by broad satire and improbable situations.
(D) A play focused on naturalistic psychological trauma.

170. Identify the correct statement about Aeschylus.
(A) He introduced the second actor, enabling true dramatic dialogue.
(B) He wrote exclusively in the genre of New Comedy.
(C) He is known as the father of Epic Theatre.
(D) He strictly avoided the use of a Chorus.

171. Identify the incorrect statement regarding the 'Rasa' theory.
(A) It was first codified in the Natyasastra.
(B) It describes an aesthetic, generalized emotional savoring.
(C) Sringara and Vira are two of the primary Rasas.
(D) It asserts that the audience physically experiences the raw emotions (Bhavas) of the characters.

172. Read the given statements and select the correct option.

Assertion (A): In classical Sanskrit drama, a complete tragedy ending in the death of the protagonist is generally forbidden.
Reason (R): Indian dramaturgy emphasizes cosmic harmony and order, dictating that a play should end positively (Mangalanta).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

153. What is the definition of 'Mimesis' according to Aristotle?
(A) The aesthetic distance between audience and actor.
(B) The moral lesson derived from a play.
(C) The imitation or representation of real-world actions in art.
(D) The rhythmic structure of poetic dialogue.

154. Match the movements in List I with their key characteristics in List II.
List I: (movement)
P. Realism
Q. Expressionism
R. Symbolism
S. Absurdism
List II: (Key Characteristic)
1. Inner reality/Poetic suggestion
2. Everyday life/Objective truth
3. Meaninglessness/Circular plots
4. Subjective distortion/Dream-like
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

155. Identify the correct statement regarding 'Dianoia' in Aristotelian theory.
(A) It refers to the musical composition within the drama.
(B) It is the term for the visual spectacle seen on stage.
(C) It means the purgation of pity and fear through art.
(D) It represents the intellectual or thematic thought process.

156. Consider the following statements about Euripides:
I. He was highly critical of traditional Greek mythology.
II. He heavily utilized the 'Deus ex machina'.
III. 'The Bacchae' is one of his renowned tragedies.
IV. He never won a single prize at the City Dionysia.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

157. Identify the incorrect statement about 'Melodrama'.
(A) The term literally means "music drama".
(B) It features clearly defined heroes and villains.
(C) It relies on complex psychological nuance rather than plot.
(D) It utilizes spectacular scenic effects to thrill the audience.

158. Consider the following statements on Bhattanarayana's 'Venisamhara':
I. It is a Nataka in six acts.
II. The primary Rasa is Vira (heroism).
III. It dramatizes the latter part of the Mahabharata war.
IV. Bhima is the central heroic figure.
V. It completely lacks any martial conflict.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and IV

159. Read the given statements and select the correct option.
Statement I: Henrik Ibsen's 'Ghosts' was highly controversial because it openly discussed syphilis.
Statement II: The play was universally praised by Victorian critics upon its premiere.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

182. Identify the incorrect statement about Expressionism.
(A) It frequently employs distorted, nightmarish set designs.
(B) It aims to perfectly replicate the visual reality of the everyday world.
(C) The narrative is highly subjective.
(D) It influenced later American playwrights like Eugene O'Neill.

183. Consider the following statements about 'Tragicomedy':
I. It was theorized heavily during the Renaissance.
II. It mixes high and low characters.
III. It usually features a serious threat that is miraculously resolved.
IV. Shakespeare's 'The Winter's Tale' is often classified as one.
V. It completely bans the use of humor.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, IV, and V
(D) I, II, III, and IV

184. Read the following statements and select the correct option.
Statement I: The 'Bhava' is the foundation or cause, and the 'Rasa' is the resulting aesthetic experience.
Statement II: Only the actors experience Rasa, while the audience only experiences Bhava.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

185. Identify the correct pair of term and its definition.
(A) Anagnorisis - Reversal of fortune
(B) Peripeteia - Recognition of truth
(C) Hubris - Excessive pride leading to a downfall
(D) Catharsis - The introductory scene

186. Which of the following is NOT one of the unities of Aristotle's Poetics as interpreted by later neoclassical critics?
(A) Unity of Theme
(B) Unity of Time
(C) Unity of Place
(D) Unity of Action

187. Because the Romans favored spectacular entertainment over philosophical drama, Roman theatre often:
(A) relied heavily on introspective monologues.
(B) performed exclusively in small, intimate indoor venues.
(C) banned all forms of comedy and farce.
(D) competed with gladiator matches and chariot races for audiences.

188. Identify the incorrect pair of Playwright and Era.
(A) Shakespeare - Elizabethan
(B) Anton Chekhov - Renaissance
(C) Sophocles - Classical Greek
(D) Bertolt Brecht - 20th Century

189. A play depicts an isolated individual desperately trying to communicate a vital message to a deaf audience, with the set slowly filling up with empty chairs. This play embodies:
(A) Naturalism
(B) Neoclassicism
(C) Theatre of the Absurd
(D) Comedy of Manners

190. Which is the most appropriate description of 'Naturalism' in theatre?
(A) An exaggerated, highly emotional style of stage performance.
(B) A style utilizing heavy poetic symbolism and dreamlike logic.
(C) A political theatre style that breaks the fourth wall often.
(D) A style viewing humans as biological creatures of environment.

191. If analyzing a play where the protagonist's internal torment is visualized by a stage set that appears tilted and painted in harsh, contrasting colors, the dominant style is:
(A) Expressionism
(B) Realism

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(C) Classicism
(D) Naturalism

192. Who wrote 'Uttararamacaritam'?
(A) Bhasa
(B) Bhavabhuti
(C) Sudraka
(D) Visakhadutta

193. Applying the concept of 'Gestus' in Brechtian theatre involves an actor:
(A) completely immersing themselves in the character's subconscious.
(B) displaying a physical attitude or gesture that embodies a character's social relationship.
(C) speaking rapidly to increase comedic pacing.
(D) hiding their physical movements from the audience.

194. What defines 'Dushyanta' in 'Abhijnanasakuntalam'?
(A) He is the Nayaka (hero) of the Dhirodatta (noble and brave) type.
(B) He is the Vidushaka (clown).
(C) He is the antagonist who curses Sakuntala.
(D) He is the Sutradhara (stage manager).

195. Identify the correct statement regarding Luigi Pirandello's plays.
(A) They emphasize strict biological determinism.
(B) They are considered the pinnacle of Roman Comedy.
(C) They constantly blur the line between illusion and reality.
(D) They entirely avoid the use of metatheatre.

196. Identify the incorrect statement about Shakespeare's 'Macbeth'.
(A) It is classified as a tragedy.
(B) It explores themes of ambition and guilt.
(C) It features supernatural elements like witches.
(D) It ends with Macbeth successfully maintaining the throne.

197. Read the given statements and select the correct option.
Statement I: Arthur Miller's 'The Crucible' was written as an allegory for the anti-communist hysteria of the McCarthy era.
Statement II: Arthur Miller was himself called to testify before the House Un-American Activities Committee.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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198. Which of the following is NOT a characteristic of the 'Theatre of the Absurd'?
(A) Devaluation of language
(B) Linear, logical plot progression
(C) Existential themes
(D) Lack of clear resolution

199. Because classical Greek tragedies were part of a religious festival, they always featured:
(A) highly realistic, contemporary domestic settings.
(B) elaborate indoor stage lighting.
(C) female actors in all the leading roles.
(D) a chorus that danced and sang in the orchestra.

200. Identify the correct statement regarding 'Nandi' in Sanskrit drama.
(A) Nandi - Benedictory verse
(B) Bharatavakya - The opening prologue
(C) Sutradhara - The tragic flaw
(D) Vidushaka - The heroic king

201. Who is the author of 'Six Characters in Search of an Author'?
(A) Bertolt Brecht
(B) Eugene Ionesco
(C) Luigi Pirandello
(D) Arthur Miller

202. Read the following assertion and reason and select the correct option.
Assertion (A): Realist dramatists like Ibsen abolished the use of soliloquies and asides.
Reason (R): They wanted the dialogue and action on stage to mimic the naturalistic flow of real-life conversations.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

203. What is the definition of 'Hubris'?
(A) A sudden realization of truth.
(B) The emotional release at the end of a play.
(C) The physical stage upon which Greek plays were performed.
(D) Excessive pride or arrogance that brings about a character's downfall.

204. Match the playwrights in List I with their corresponding style or movement in List II.
List I: (Playwright)
P. Ibsen
Q. Brecht
R. Ionesco
S. Strindberg (later works)
List II: (Style/Movement)
1. Epic Theatre
2. Absurdism
3. Realism
4. Expressionism
(A) P-3, Q-1, R-2, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

205. Identify the correct statement regarding the Roman playwright Terence.
(A) He strictly wrote bloody revenge tragedies.
(B) He is considered the founder of Epic Theatre.
(C) His comedies were known for their refined language and complex double plots.
(D) He wrote in Greek rather than Latin.

206. Consider the following statements about 'Natyasastra':
I. It categorizes acting (Abhinaya) into four types.
II. Angika refers to body movements.
III. Vachika refers to speech and voice.
IV. Aharya refers to involuntary emotional responses like sweating.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

207. Identify the incorrect statement about Symbolist drama.
(A) It insists on photographic realism in set design.
(B) It relies heavily on mood and atmosphere.
(C) Maurice Maeterlinck was a key figure.
(D) It often deals with themes of death and the mystery of existence.

208. Consider the following statements on Aristophanes' comedies:
I. They belong to the genre of Greek 'Old Comedy'.
II. They are highly political and satirical.
III. They completely avoid bawdy or crude humor.
IV. 'The Clouds' satirizes Socrates and intellectualism.
V. They utilize a chorus.
Which of the above statement(s) is/are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, II, III, and V
(D) I, III, IV, and V

209. Read the given statements and select the correct option.
Statement I: The 'Prakarana' type of Sanskrit play must have a plot drawn from famous historical or mythological epics.
Statement II: Sudraka's 'Mricchakatika' is a prime example of a Prakarana because its plot is an original invention involving common people.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

210. Identify the correct pair of term and its English translation.
(A) Nataka - Heroic play
(B) Vidushaka - The King
(C) Sutradhara - The Villain
(D) Nandi - The Climax

211. Which of the following plays is NOT considered a part of the 'Theatre of the Absurd'?
(A) Waiting for Godot
(B) The Bald Soprano
(C) A Doll's House
(D) The Caretaker

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233. Consider the following statements on classical Indian drama:
I. Tragedies were the most popular genre.
II. The plays were often bilingual, using Sanskrit and Prakrit.
III. Music and dance were integral components.
IV. The 'Vidushaka' was typically played by a lower-caste actor.
V. It was highly codified by the Natyasastra.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) II, III, and V
(D) I, III, IV, and V

234. Read the following statements and select the correct option.
Statement I: In Epic Theatre, actors are encouraged to "demonstrate" their characters rather than fully inhabit them emotionally.
Statement II: This technique prevents the audience from losing themselves in the illusion of the play.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

235. Identify the correct pair of playwright and their major contribution or style.
(A) Henrik Ibsen - Theatre of the Absurd
(B) Samuel Beckett - Naturalism
(C) Moliere - Greek Tragedy
(D) Bertolt Brecht - Epic Theatre

236. Which of the following is NOT an element of classical Western drama identified by Aristotle?
(A) Plot
(B) Alienation
(C) Character
(D) Diction

237. Because Greek tragedy evolved from religious dithyrambs, it always retained a strong connection to the worship of:
(A) Apollo
(B) Athena
(C) Dionysus
(D) Zeus

238. Identify the incorrect pair of Sanskrit dramatic form and its description.
(A) Nataka - Play based on a well-known epic/ myth
(B) Prakarana - Play based on an invented story
(C) Bhana - A one-act monologue
(D) Prahasana - A serious, tragic monologue

239. A play is staged where the audience sees the lighting instruments, the actors change costumes on stage, and songs interrupt the plot to explain political theories. This is an application of:
(A) Brechtian Epic Theatre
(B) Stanislavskian Realism
(C) Artaudian Theatre of Cruelty
(D) Maeterlinckian Symbolism

240. Which is the most appropriate description of a 'Tragicomedy'?
(A) A play that contains absolutely no elements of humor.
(B) A play combining elements of both tragedy and comedy, often featuring a serious plot with a happy resolution.
(C) A play consisting only of physical slapstick.
(D) A completely silent, mimed performance.

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241. If analyzing the dramatic structure of a Sanskrit play, the point where the initial effort towards the goal begins is called:
(A) Arambha
(B) Prayatna
(C) Praptyasa
(D) Niyatapti

242. Who is the author of 'The Frogs', a famous Greek Old Comedy?
(A) Aristophanes
(B) Aeschylus
(C) Sophocles
(D) Menander

243. Recognizing the use of "The Box Set" in late 19th-century theatre is most closely associated with the rise of:
(A) Classicism
(B) Absurdism
(C) Realism
(D) Symbolism

(B) Realism
(C) Expressionism
(D) Absurdism

224. Because Moliere sought to correct social vices through laughter, his plays heavily utilized:
(A) tragic catharsis.
(B) satire and caricature.
(C) scientific determinism.
(D) completely disjointed, absurd dialogue.

225. Identify the correct pair of term and defining characteristic.
(A) Epic Theatre - Complete emotional immersion
(B) Realism - Illusion of real life on stage
(C) Symbolism - Photographic detail of the set
(D) Farce - Deep philosophical tragedy

226. Who is the author of the play 'Tartuffe'?
(A) Moliere
(B) William Shakespeare
(C) Henrik Ibsen
(D) Luigi Pirandello

227. Read the following assertion and reason and select the correct option.
Assertion (A): Expressionist plays often feature unnamed characters, such as "The Man" or "The Clerk".
Reason (R): The playwrights aimed to depict archetypes and the internal psychological state of the protagonist, rather than individualized personalities.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

228. What is the definition of 'Sattvika Abhinaya' in the Natyasastra?
(A) The physical gestures made by the hands and feet.
(B) The vocal delivery of lines.
(C) The stage decorations and costumes.
(D) The involuntary, authentic physical expressions of emotion like sweating or trembling.

229. Match the playwrights in List I with their nationalities in List II.
List I: (Playwright)
P. Henrik Ibsen
Q. Anton Chekhov
R. Luigi Pirandello
S. Arthur Miller
List II: (Nationality)
1. Italian
2. American
3. Norwegian
4. Russian
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-3, Q-1, R-4, S-2

230. Identify the correct statement regarding 'Catharsis'.
(A) It was a concept developed by Bertolt Brecht.
(B) It refers to the purgation or purification of emotions through art.
(C) It describes the physical layout of the Greek stage.
(D) It is a type of comic irony used in farces.

231. Consider the following statements about William Shakespeare:
I. He was associated with the Globe Theatre.
II. He wrote strictly within the bounds of classical unities.
III. His plays were written in Early Modern English.
IV. 'Othello' is one of his major tragedies.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

232. Identify the incorrect statement about 'Naturalism'.
(A) It emphasizes highly poetic, symbolic language over colloquial speech.
(B) Emile Zola was its primary theorist.
(C) It often deals with the sordid, grittier aspects of life.
(D) It views humans as creatures driven by environment and heredity.

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cyclical or non-logical structures. Furthermore, the epic form stands as a fundamentally didactic 'ism' in relation to drama, designed to interrupt emotional immersion and provoke critical, socio-political reflection among the audience. A brief introduction to various 'isms' in relation to drama demonstrates how expressionism, the absurd, and epic theatre uniquely challenged the audience's role and perception. By studying expressionism, the absurd, and epic theatre, scholars gain a comprehensive brief introduction to various 'isms' in relation to drama that disrupted the theatrical status quo and expanded dramatic possibilities.

Based on the above source, attempt the following five questions.

276. What did expressionism seek to project onto the external stage?
(A) The distorted, subjective inner experiences of characters
(B) Strictly authentic depictions of everyday socio-economic life
(C) Historically accurate recreations of ancient political events
(D) The scientific determinism of heredity and environment

277. Which movement emerged to reflect the perceived meaninglessness inherent in the human condition?
(A) Realism
(B) Epic theatre
(C) Naturalism
(D) The absurd

278. What structural methodology is often utilized by the theatre of the absurd?
(A) Highly logical and entirely linear narrative progressions and paths
(B) Cyclical or non-logical structures
(C) Didactic interruptions meant to spark political debate and change
(D) Strict adherence to classical unities of time and space in theater

279. How is the epic form characterized in relation to its audience?
(A) Guarantees total emotional immersion in the narrative and characters
(B) Prioritizes dream-like stagecraft over critical thinking and debate
(C) Didactic form for socio-political reflection
(D) Strictly utilizes non-logical structures to confuse viewers and art

280. What was a primary outcome of the emergence of expressionism, the absurd, and epic theatre?
(A) They restored the classical unities of ancient stagecraft and drama
(B) They eliminated the need for audiences in modern theatrical spaces
(C) They universally enforced the objective aims of naturalism and law
(D) Disrupted the status quo and expanded possibilities

Direction : Please read the following source carefully.

The rich tradition of ancient dramatic literature is deeply anchored by Sanskrit playwrights and their contribution to the theoretical and performative arts. Analyzing Sanskrit playwrights and their contribution requires a focused study of pivotal figures such as Kalidasa, Bhasa, and Sudraka. Kalidasa stands as a monumental figure among Sanskrit playwrights, and his contribution is frequently celebrated for its unparalleled poetic refinement and structural mastery within classical dramaturgy. Bhasa is another foundational figure in the lineage of Sanskrit playwrights, whose contribution significantly shaped the thematic and performative scope of early Indian theatrical traditions. Additionally, the study of Sanskrit playwrights and their contribution must highlight Sudraka, whose unique theatrical vision introduced distinct socio-political dimensions to the classical stage. The collective assessment of Sanskrit playwrights and their contribution reveals a diverse array of dramatic techniques and thematic preoccupations. Kalidasa, Bhasa, and Sudraka each exemplify the profound intellectual rigor expected of Sanskrit playwrights, and their contribution continues to define the parameters of classical Indian drama. Evaluating Kalidasa, Bhasa, and Sudraka provides essential insights into how Sanskrit playwrights and their contribution established a formidable legacy of complex dramatic literature.

Based on the above source, attempt the following five questions.

244. What defines the 'Nandi' in classical Indian theatre?
(A) The closing benediction at the end of the play.
(B) The main antagonist.
(C) The tragic flaw of the hero.
(D) The opening prayer or benedictory verse invoking deities.

245. Identify the correct statement regarding Eugene Ionesco.
(A) He wrote exclusively in the genre of Realism.
(B) He authored 'Death of a Salesman'.
(C) He is a central figure in the Theatre of the Absurd.
(D) His plays heavily rely on logical, deductive reasoning.

246. Identify the incorrect statement about classical Sanskrit theatre.
(A) It employed a highly complex system of hand gestures (Mudras).
(B) It typically utilized realistic, highly detailed physical sets.
(C) Plays usually end on a positive, harmonious note.
(D) The emotional core of a performance is the Rasa.

247. Read the given statements and select the correct option.
Statement I: According to the Natyasastra, 'Bija' is the seed or root cause of the plot.
Statement II: 'Bindu' is the drop that helps the plot expand and continue when it seems to halt.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

248. Which of the following is NOT considered one of the three unities of classical drama?
(A) Unity of Emotion
(B) Unity of Time
(C) Unity of Place
(D) Unity of Action

249. Because Ibsen wanted to critique the restrictive gender roles of Victorian society, the climax of 'A Doll's House' features:
(A) a traditional happy reconciliation.
(B) Nora's tragic suicide.
(C) Nora leaving her husband and children to find herself.
(D) a divine intervention saving the marriage.

250. Identify the correct statement regarding 'Ism' and its core philosophy.
(A) Absurdism - Life is inherently meaningless and illogical.
(B) Realism - Dreams and subjective experiences are the only truth.
(C) Expressionism - Scientific determinism governs human behavior.
(D) Epic Theatre - Emotional catharsis is the primary goal of art.

Direction : Please read the following source carefully.

The comparative study of the concept of drama reveals significant theoretical intersections between Indian and Western traditions. Understanding the concept of drama requires a rigorous examination of both Indian and Western paradigms, which have historically defined the trajectory of theatrical performance. The Indian concept of drama is deeply rooted in ancient traditions, focusing on a unique set of aesthetic and performative principles that distinguish it from its Western counterparts. Conversely, the Western concept of drama operates on a different conceptual framework, emphasizing distinct performative and theoretical boundaries. Academic inquiries into the concept of drama necessitate a parallel investigation into both Indian and Western dramaturgy to capture the comprehensive essence of theatrical arts. By analyzing the concept of drama across these two major traditions, scholars can identify the foundational principles that govern performative spaces. The discourse on the concept of drama—encompassing both Indian and Western perspectives—highlights the fundamental aesthetic objectives that playwrights and theorists strive to achieve. A holistic understanding of drama cannot be attained without addressing the conceptual formulations inherent in both Indian and Western dramatic theories, which collectively enrich the global understanding of theatrical expression and dramatic literature.

Based on the above source, attempt the following five questions.

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251. What does the comparative study of the concept of drama primarily reveal?
(A) Complete divergence of ancient global performance texts and records
(B) Intersections between Indian and Western traditions
(C) Singular superiority of early Western theatrical frameworks and systems
(D) Lack of conceptual boundaries in ancient dramatic literature and plots

252. Upon what is the Indian concept of drama deeply rooted according to the passage?
(A) Ancient aesthetic and performative principles
(B) Modern interpretations of colonial performance methodologies and systems
(C) A universal framework adopted by early Western theorists and researchers
(D) Contemporary models of structural and psychological realism in performance

253. What does the Western concept of drama emphasize in contrast to the Indian tradition?
(A) Universal spiritual enlightenment and rhythmic storytelling
(B) Identical aesthetic parameters to classical Eastern stages
(C) Distinct performative and theoretical boundaries
(D) Complete rejection of structural dramatic frameworks

254. What must scholars do to capture the comprehensive essence of theatrical arts?
(A) Abandon the study of ancient performative boundaries and historical texts
(B) Focus solely on the Western framework of theatrical performance and design
(C) Rely exclusively on the Indian principles of aesthetic achievement and art
(D) Investigating both Indian and Western dramaturgy

255. The discourse on the concept of drama highlights which of the following?
(A) The eventual decline of theoretical inquiry into ancient theatrical arts
(B) The superiority of narrative prose over dramatic theatrical expression
(C) The fundamental aesthetic objectives that playwrights strive to achieve
(D) The irrelevance of foundational principles in modern performative spaces

Direction : Please read the following source carefully.

A critical aspect of theatrical studies involves the elements and structure of drama according to Indian and Western dramaturgy. The organizational principles that dictate the elements and structure of drama vary considerably when analyzed through the lens of Indian and Western dramaturgy. According to Indian dramaturgy, the elements and structure of drama are meticulously categorized to ensure a cohesive performative experience that aligns with classical theoretical mandates. Similarly, Western dramaturgy provides a distinct framework for understanding the elements and structure of drama, emphasizing structural integrity and specific organizational components. The comparative analysis of elements and structure of drama according to Indian and Western dramaturgy reveals how different cultural aesthetics shape the architecture of a play. Scholars of theatrical arts must closely study the elements and structure of drama according to Indian and Western dramaturgy to comprehend how dramatic narratives are constructed and executed upon the stage. The structural foundations outlined in Indian and Western dramaturgy dictate how the elements of drama interact to produce meaning. Therefore, evaluating the elements and structure of drama according to Indian and Western dramaturgy remains an indispensable methodological approach for deconstructing theatrical texts and performances across different historical epochs.

Based on the above source, attempt the following five questions.

256. What varies considerably when analyzed through the lens of Indian and Western dramaturgy?
(A) Public reception of modern classical tragedies across diverse cultures
(B) Organizational principles of elements and structure
(C) Financial structures supporting theatrical performances and operations
(D) Availability of historical dramatic manuscripts and preserved artifacts

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257. How are the elements and structure of drama categorized in Indian dramaturgy?
(A) Haphazardly to prioritize spontaneous performance and actor improvisation
(B) Broadly to allow maximum interpretative freedom and artistic variation
(C) Exclusively to conform with modern dramatic expectations and standards
(D) Meticulously for a cohesive performative experience

258. What does Western dramaturgy emphasize regarding the elements and structure of drama?
(A) Structural integrity and specific organizational components
(B) Improvised storytelling and non-linear narrative frameworks
(C) Absolute conformity to ancient spiritual performance rites
(D) Complete disregard for textual organizational parameters

259. What shapes the architecture of a play according to the comparative analysis?
(A) Availability of advanced stagecraft technology and lighting systems
(B) Individual popularity of contemporary performers and lead actors
(C) Inherent cultural aesthetics
(D) Globalized standards of modern theatrical commerce and promotion

260. Why is evaluating the elements and structure an indispensable methodological approach?
(A) Deconstructing texts and performances
(B) Financial viability of historical theatrical texts and productions
(C) Only way to translate ancient manuscripts and historical records
(D) Limiting narrative possibilities of contemporary stagecraft and art

Direction : Please read the following source carefully.

A brief study of different classifications of Western dramas is essential for navigating the complex landscape of Western dramatic literature. Among the foundational classifications of Western dramas are tragedy, comedy, and tragic comedy, each serving distinct aesthetic and narrative purposes. Tragedy, as a primary classification of Western drama, focuses on serious themes and often explores the profound struggles and inevitable downfalls within the human condition. In contrast, comedy represents another major classification of Western dramas, characterized by its lighter tone, humorous elements, and generally restorative conclusions. The synthesis of these two forms results in tragic comedy, a hybrid classification of Western dramas that blends the serious thematic weight of tragedy with the more optimistic or humorous elements of comedy. A brief study of different classifications of Western dramas highlights how tragedy, comedy, and tragic comedy establish specific horizons of expectation for the audience. By examining tragedy, comedy, and tragic comedy, scholars engage in a brief study of different classifications of Western dramas that reveals the structural versatility of Western playwrights. Understanding tragedy, comedy, and tragic comedy is crucial for any comprehensive analysis of the foundational classifications of Western dramas.

Based on the above source, attempt the following five questions.

261. Which classification of Western drama focuses on profound struggles and inevitable downfalls?
(A) Comedy
(B) Tragic comedy
(C) Farce
(D) Tragedy

262. What characterizes comedy as a major classification of Western dramas?
(A) Serious thematic weight and inevitable narrative downfalls and losses
(B) Humorous elements and restorative conclusions
(C) Complete synthesis of deeply tragic and pessimistic elements and plots
(D) Focus on complex structural rigidities without any narrative resolution

263. How is tragic comedy defined in the provided passage?
(A) A purely humorous play lacking any serious narrative weight
(B) A tragedy that entirely eliminates any optimistic narrative elements
(C) A hybrid blending serious thematic weight with humorous elements

NODIA

212. Because Brecht's 'Alienation Effect' prevents emotional identification, audiences are forced to:
(A) leave the theatre immediately.
(B) focus entirely on the aesthetic beauty of the costumes.
(C) empathize deeply with the tragic hero.
(D) intellectually analyze the social causes of the characters' behaviors.

213. Identify the incorrect pair of Playwright and Play.
(A) Kalidasa - Vikramorvasiyam
(B) Sudraka - Mricchakatika
(C) Bhavabhuti - Malavikagnimitram
(D) Visakhadutta - Mudrarakshasa

214. A play consists of scenes that do not logically follow one another, characters who lose their identities, and dialogue that descends into gibberish. This is a classic example of:
(A) Well-Made Play
(B) Theatre of the Absurd
(C) Neoclassical Tragedy
(D) Comedy of Manners

215. Which is the most appropriate description of 'Spectacle' (Opsis) in Aristotle's Poetics?
(A) The intellectual theme of the play.
(B) The rhythmic structure of the dialogue.
(C) The fatal flaw of the protagonist.
(D) The visual elements of a production, which Aristotle considered the least important artistic element.

216. Applying the concept of the 'Vachika Abhinaya' to a performance, an actor would focus on:
(A) their vocal delivery, dialogue, and song.
(B) their costumes and makeup.
(C) their facial expressions and gestures.
(D) their involuntary emotional responses like tears.

217. Who wrote the tragedy 'Medea'?
(A) Aeschylus
(B) Sophocles
(C) Euripides
(D) Aristophanes

218. Recognizing the use of 'Aharya Abhinaya' in Indian classical theatre involves observing the:
(A) makeup, costumes, and props.
(B) spoken dialogue.
(C) hand gestures (mudras).
(D) authentic emotional tears of the actor.

219. What defines a 'Morality Play'?
(A) A play dealing exclusively with classical Greek myths.
(B) A highly realistic play about Victorian era marriage.
(C) A play without any spoken dialogue or musical sound.
(D) An allegorical drama where characters personify moral traits.

220. Identify the correct statement regarding Anton Chekhov.
(A) He wrote heavily plot-driven melodramas.
(B) He collaborated closely with Constantin Stanislavski at the Moscow Art Theatre.
(C) He strictly adhered to the principles of Epic Theatre.
(D) He is primarily known for his ancient Greek adaptations.

221. Identify the incorrect statement about 'Tragedy' in the Western tradition.
(A) It originated in ancient Greece.
(B) It often involves a protagonist of high status experiencing a downfall.
(C) It always guarantees a happy, comic resolution for the hero.
(D) It was heavily theorized by Aristotle in his 'Poetics'.

222. Read the given statements and select the correct option.
Statement I: Samuel Beckett's plays are often characterized by a minimalist aesthetic and a bleak, tragicomic worldview.
Statement II: 'Endgame' is one of Beckett's renowned plays.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

223. Which of the following is NOT an 'Ism' associated with late 19th and 20th-century theatre?
(A) Neoclassicism

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adhere to realism and truth
(B) Represent the only viable forms of modern theatrical tragedy and art
(C) Demonstrate the complete irrelevance of traditional audience reactions
(D) Pushing boundaries of realism for impact

Direction : Please read the following source carefully.

The theoretical evolution of theatrical performance necessitates a brief introduction to various 'isms' in relation to drama, particularly realism, naturalism, and symbolism. A brief introduction to various 'isms' in relation to drama reveals how these theoretical movements fundamentally transformed stage representation. Realism, as a dominant 'ism' in relation to drama, emerged with a commitment to depicting everyday life and authentic human experiences without artificial elevation. Closely following realism, naturalism functioned as an intensified 'ism' in relation to drama, seeking to apply scientific determinism to theatrical narratives by emphasizing the inescapable influences of heredity and environment on characters. In stark contrast to both realism and naturalism, symbolism developed as a reactionary 'ism' in relation to drama. Symbolism rejected the objective representation of reality favored by realism and naturalism, instead utilizing metaphorical, dream-like stagecraft to express profound, unseen inner truths. A brief introduction to various 'isms' in relation to drama highlights the ideological friction between the objective aims of realism and naturalism and the subjective focus of symbolism. Understanding realism, naturalism, and symbolism is indispensable for a brief introduction to various 'isms' in relation to drama.

Based on the above source, attempt the following five questions.

271. Which movement emerged with a commitment to depicting everyday life without artificial elevation?
(A) Symbolism
(B) Naturalism
(C) Realism
(D) Expressionism

272. How did naturalism seek to approach theatrical narratives?
(A) Utilizing dream-like stagecraft to express unseen truths and ideas
(B) Applying scientific determinism
(C) Completely rejecting the concept of environmental influence and facts
(D) Returning to the artificial elevation of classical tragedy and myth

273. What did symbolism reject in its theoretical development?
(A) The use of metaphorical imagery and artistic symbols on the stage
(B) The subjective focus on profound, unseen inner truths and emotions
(C) The concept of utilizing a theatrical stage for performance and art
(D) Objective representation of reality

NODIA

274. What type of stagecraft did symbolism utilize to express unseen inner truths?
(A) Metaphorical, dream-like stagecraft
(B) Strictly documentary-style staging
(C) Hyper-realistic environmental settings
(D) Scientifically deterministic set designs

275. What ideological friction is highlighted by the study of these 'isms'?
(A) Between the scientific focus of symbolism and the metaphorical focus
(B) Between classical ancient drama and the comedic focus of naturalism
(C) Objective realism and subjective symbolism
(D) Between the artificial elevation of realism and mundane symbolism

Direction : Please read the following source carefully.

Continuing a brief introduction to various 'isms' in relation to drama involves analyzing the radical conceptual shifts introduced by expressionism, absurd, and epic theatre. Each of these movements represents a significant 'ism' in relation to drama that dismantled traditional theatrical conventions. Expressionism, as a crucial 'ism' in relation to drama, sought to project the distorted, subjective inner experiences of characters onto the external stage, radically departing from objective reality. The absurd, another profound 'ism' in relation to drama, emerged to reflect the perceived meaninglessness and chaotic lack of purpose inherent in the human condition, often utilizing

(D) An ancient form completely separate from traditional drama

264. What do tragedy, comedy, and tragic comedy establish for the audience?
(A) Unlimited interpretations of stagecraft methodology
(B) Complete detachment from the underlying narrative structure
(C) Resistance to structural versatility in dramatic literature
(D) Specific horizons of expectation regarding the narrative

265. The brief study of these different classifications primarily reveals what aspect of Western playwrights?
(A) Their structural versatility in dramatic literature
(B) Their inability to mix different dramatic genres
(C) Their reliance on singular aesthetic purposes
(D) Their rejection of foundational Western drama classifications

Direction : Please read the following source carefully.

In addition to the primary forms of dramatic literature, a brief study of different classifications of Western dramas must also include a critical examination of melodrama and farce. As distinct classifications of Western dramas, melodrama and farce operate on heightened theatrical mechanics to elicit specific audience reactions. Melodrama, within the classifications of Western dramas, is typically characterized by its sensational narrative arcs, exaggerated emotional appeals, and highly polarized moral universes. Conversely, farce functions as a unique classification of Western dramas that prioritizes highly exaggerated, improbable situations and physical humor over complex character development. A brief study of different classifications of Western dramas demonstrates that both melodrama and farce utilize exaggeration, albeit toward entirely different aesthetic ends. While melodrama seeks to amplify emotional stakes and moral conflicts, farce aims to maximize comedic effect through chaotic and absurd scenarios. Exploring melodrama and farce provides vital insights into the broader classifications of Western dramas, illustrating how dramatic forms can push the boundaries of realism for theatrical impact. Therefore, integrating melodrama and farce into a brief study of different classifications of Western dramas is necessary for a complete understanding of Western theatrical genres.

Based on the above source, attempt the following five questions.

266. How do melodrama and farce operate within the classifications of Western dramas?
(A) Adhering strictly to subtle, realistic human behaviors and actions
(B) Using heightened theatrical mechanics
(C) Minimizing audience reactions to maintain objectivity and distance
(D) Completely abandoning structural narrative components and frameworks

267. Which of the following is identified as a typical characteristic of melodrama?
(A) Subtle character nuances and subdued narrative arcs in performance
(B) Sensational arcs and emotional appeals
(C) Total elimination of any recognizable moral universes or settings
(D) Improbable physical humor prioritizing comedic effect and laughter

268. What does farce prioritize over complex character development?
(A) Exaggerated situations and physical humor
(B) Deep psychological exploration and emotional appeals in narratives
(C) Serious moral conflicts and polarized moral universes and themes
(D) Subtle realistic dialogue and structural dramatic restraint in art

269. What common theatrical tool do both melodrama and farce utilize?
(A) Absolute scientific determinism
(B) Restrictive classical tragedy structures
(C) Exaggeration toward different aesthetic ends
(D) Subtle psychological realism

270. Why is exploring melodrama and farce vital for understanding Western dramatic forms?
(A) Prove that dramatic genres must strictly

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281. For what is Kalidasa's contribution frequently celebrated within classical dramaturgy?
(A) Poetic refinement and structural mastery
(B) Strict adherence to naturalistic dialogue and authentic settings
(C) Introduction of absurdist non-logical structures and chaos
(D) Complete rejection of ancient dramatic traditions and methods

282. What impact did Bhasa's contribution have on early Indian theatrical traditions?
(A) Dismantled the need for classical dramaturgy and rules
(B) Shaped thematic and performative scope
(C) Isolated Indian drama from performative traditions and art
(D) Transformed all Sanskrit plays into epic didactic texts

283. Whose unique theatrical vision introduced distinct socio-political dimensions to the classical stage?
(A) Kalidasa
(B) Sudraka
(C) Bhasa
(D) Bhavabhuti

284. What does the collective assessment of these Sanskrit playwrights reveal?
(A) Diverse techniques and thematic preoccupations
(B) Singular, monotonous approach to ancient storytelling and plots
(C) Lack of intellectual rigor in classical Indian drama and art
(D) Total dependency on Western dramaturgical structures and rules

285. What do Kalidasa, Bhasa, and Sudraka collectively establish according to the passage?
(A) Principles of modern scientific determinism and biology
(B) Foundational elements of Western tragedy and performance
(C) Legacy of complex dramatic literature
(D) Performative art devoid of intellectual rigor and complexity

Direction : Please read the following source carefully.

A comprehensive evaluation of classical Indian theatre necessitates further exploration into Sanskrit playwrights and their contribution, specifically focusing on Bhavabhuti, Visakhadutta, and Bhattanarayana. The scholarly discourse surrounding Sanskrit playwrights and their contribution is immensely enriched by the distinct thematic approaches of these three authors. Bhavabhuti is recognized as a master among Sanskrit playwrights, and his contribution is noted for its deep psychological insight and profound emotional resonance, which expanded the expressive capacities of the classical stage. Visakhadutta represents another critical voice among Sanskrit playwrights; his contribution is distinguished by a departure from conventional romantic narratives in favor of intricate political maneuvering and complex statecraft. Furthermore, the legacy of Sanskrit playwrights and their contribution is reinforced by Bhattanarayana, whose work is characterized by intense dramatic conflict and robust narrative drive. Examining Bhavabhuti, Visakhadutta, and Bhattanarayana illuminates the vast thematic diversity inherent in the work of Sanskrit playwrights and their contribution to dramaturgy. Together, Bhavabhuti, Visakhadutta, and Bhattanarayana demonstrate that the domain of Sanskrit playwrights and their contribution encompasses a wide spectrum of human experience, from intense emotional introspection to rigorous political drama.

Based on the above source, attempt the following five questions.

286. Which Sanskrit playwright is recognized for expanding the expressive capacities of the classical stage through deep psychological insight?
(A) Visakhadutta
(B) Bhattanarayana
(C) Sudraka
(D) Bhavabhuti

287. What distinguishes Visakhadutta's contribution from conventional romantic narratives?
(A) Focus on lyrical poetry and mild emotional resonance and song
(B) Focus on the cyclical structures of absurdist drama and play
(C) Intricate political maneuvering and

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statecraft
(D) Focus on simplistic, one-dimensional character portrayals and art

288. How is the work of Bhattanarayana primarily characterized in the passage?
(A) By an exclusive dedication to conventional romance
(B) By intense dramatic conflict and robust narrative drive
(C) By the complete elimination of stagecraft and conflict
(D) By dream-like metaphorical staging lacking narrative drive

289. What does examining the works of Bhavabhuti, Visakhadutta, and Bhattanarayana illuminate?
(A) Lack of variety in ancient theatrical traditions and performance
(B) Singular focus on political statecraft in all classical texts
(C) Irrelevance of emotional introspection in Indian dramaturgy
(D) Vast thematic diversity in the work

290. According to the passage, the domain of Sanskrit playwrights encompasses what range of human experience?
(A) From emotional introspection to political drama
(B) Exclusively romantic narratives and poetic descriptions of life
(C) Only robust narrative drive without thematic depth or meaning
(D) From basic comedic farces to absurd non-logical plays and art

Direction : Please read the following source carefully.

The foundations of Western theatrical traditions are inextricably linked to Ancient Greek and Roman playwrights and their contribution to dramatic structure and thematic exploration. A study of Ancient Greek and Roman playwrights and their contribution must center on seminal figures such as Aeschylus, Sophocles, Euripides, Aristophanes, and Seneca. Among the Ancient Greek and Roman playwrights, Aeschylus, Sophocles, and Euripides form a triad whose contribution defined the tragic form, establishing enduring paradigms of moral conflict and human suffering. Aristophanes, representing another crucial facet of Ancient Greek and Roman playwrights, made a singular contribution by formalizing classical comedy through sharp satirical critiques and robust civic commentary. Transitioning to the Roman context, Seneca is a paramount figure among Ancient Greek and Roman playwrights; his contribution heavily influenced later tragic dramatists through his intensive focus on rhetorical brilliance and dark, intense psychological themes. The collective output of Aeschylus, Sophocles, Euripides, Aristophanes, and Seneca underscores the monumental scope of Ancient Greek and Roman playwrights and their contribution. Analyzing Aeschylus, Sophocles, Euripides, Aristophanes, and Seneca is vital for understanding how Ancient Greek and Roman playwrights and their contribution shaped classical dramaturgy.

Based on the above source, attempt the following five questions.

291. Which group of playwrights formed a triad that defined the tragic form in Ancient Greek theatre?
(A) Aeschylus, Sophocles, and Aristophanes
(B) Sophocles, Euripides, and Seneca
(C) Aeschylus, Sophocles, and Euripides
(D) Aristophanes, Seneca, and Euripides

292. What enduring paradigms were established by the triad of Ancient Greek tragic playwrights?
(A) Paradigms of moral conflict and human suffering
(B) Paradigms of sharp satirical critique and civic commentary
(C) Paradigms of rhetorical brilliance and farcical humor
(D) Paradigms of romantic maneuvering and naturalistic staging

293. How did Aristophanes make a singular contribution to classical comedy?
(A) Focusing intensively on dark, intense psychological themes and pain
(B) Establishing enduring paradigms of moral human suffering and loss
(C) Through the complete removal of socio-political commentary and art
(D) Sharp satirical critiques and civic commentary

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294. Who is identified as a paramount figure in the Roman context among the listed playwrights?
(A) Aeschylus
(B) Seneca
(C) Sophocles
(D) Euripides

295. What was a major characteristic of Seneca's contribution that heavily influenced later tragic dramatists?
(A) Robust civic commentary focused purely on comedy and humor
(B) Synthesis of tragedy and comedy into a hybrid form of drama
(C) Rhetorical brilliance and dark themes
(D) Absolute commitment to scientific determinism on stage and art

Direction : Please read the following source carefully.

The evolution of modern and classical stages is deeply indebted to prominent Western playwrights and their contribution to dramatic literature. An extensive review of Western playwrights and their contribution encompasses a diverse lineage of visionaries, including Shakespeare, Moliere, Ibsen, Brecht, Pirandello, Miller, Chekov, Beckett, and Ionesco. Shakespeare and Moliere remain foundational Western playwrights, and their contribution established enduring standards for tragic and comedic forms respectively. The trajectory of Western playwrights and their contribution shifted dramatically with figures like Ibsen and Chekov, who pioneered realistic nuances and profound psychological depth. Brecht and Pirandello further expanded the domain of Western playwrights; their contribution dismantled traditional stage illusions, introducing radical theatrical methodologies and metatheatrical inquiries. The modern legacy of Western playwrights and their contribution is also defined by Miller's poignant social critiques, alongside the avant-garde disruptions of Beckett and Ionesco, whose work heavily engaged with absurdist paradigms. The collective study of Shakespeare, Moliere, Ibsen, Brecht, Pirandello, Miller, Chekov, Beckett, and Ionesco highlights the dynamic evolution of Western playwrights and their contribution. These dramatists prove that the history of Western playwrights and their contribution is one of continuous theoretical and performative reinvention.

Based on the above source, attempt the following five questions.

296. Which two Western playwrights established enduring standards for tragic and comedic forms respectively?
(A) Ibsen and Chekov
(B) Beckett and Ionesco
(C) Brecht and Pirandello
(D) Shakespeare and Moliere

297. Who pioneered realistic nuances and profound psychological depth on the Western stage?
(A) Ibsen and Chekov
(B) Shakespeare and Moliere
(C) Beckett and Ionesco
(D) Brecht and Miller

298. How did Brecht and Pirandello expand the domain of Western playwrights?
(A) Reinforcing traditional stage illusions and classical unities
(B) Dismantling illusions and metatheatre
(C) Focusing exclusively on highly exaggerated farcical scenarios
(D) Returning dramatic literature to ancient mythological narratives

299. Miller's contribution to the modern legacy of Western playwrights is primarily defined by what?
(A) Avant-garde absurdist disruptions
(B) Poignant social critiques
(C) Classical romantic comedies
(D) Formalizing the structure of ancient epic poetry

300. With what specific paradigms did the works of Beckett and Ionesco heavily engage?
(A) Absurdist paradigms
(B) Strictly naturalistic paradigms
(C) Classical tragic paradigms
(D) Melodramatic paradigms

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language and suggestive metaphors, playwrights sought to reveal the unseen forces and mysteries of human existence. This approach aimed to create a dreamlike atmosphere that engaged the audience's subconscious. The focus shifted from external events to internal, subjective experiences.

53. (C) A play that satirizes the behaviors, affectations, and morals of a specific social class.
The Comedy of Manners is a genre that satirizes the manners and social conventions of a sophisticated, upper-class society. It relies on witty dialogue, clever wordplay, and the exploration of romantic intrigues and societal hypocrisies. Popularized during the Restoration period, this style of comedy mocks the affectations and moral shortcomings of its characters. It emphasizes intellectual wit over physical humor.

54. (B) P-4, Q-3, R-2, S-1
Moliere wrote the satirical comedy The Misanthrope, while Bertolt Brecht authored the epic drama Mother Courage and Her Children. Anton Chekhov created the psychological masterpiece The Cherry Orchard, and Henrik Ibsen wrote the social drama A Doll's House. Each of these playwrights and their works represent significant milestones in the history of theatre. They reflect diverse styles and thematic concerns.

55. (D) It should represent an action that is serious, complete, and of a certain magnitude.
Aristotle defined tragedy as the imitation of an action that is serious, complete, and of a certain magnitude, intended to evoke pity and fear. This action must be unified and follow a logical progression from beginning to end. The protagonist, who is typically of high status, experiences a downfall due to an error in judgment. This definition establishes the structural framework.

56. (A) I, II, and IV
Samuel Beckett is a central figure in the Theatre of the Absurd, known for his minimalist settings and exploration of existential despair. He originally wrote Waiting for Godot in French before translating it into English. His characters frequently engage in circular and seemingly meaningless dialogue that reflects a fragmented reality. While influential, his work is distinct from the didacticism of Epic Theatre.

57. (C) He wrote 'Abhijnanasakuntalam'.
Bhasa was an early Sanskrit playwright whose works were rediscovered in the early twentieth century by T. Ganapati Sastri. He is known for Svapnavasavadattam and Urubhangam, the latter of which famously depicts death on stage. However, Abhijnanasakuntalam was written by Kalidasa, another renowned Sanskrit dramatist. Bhasa's plays are noted for their vigorous action and occasionally unconventional structural elements.

58. (A) I, II, IV, and V
Expressionism originated in Germany as a reaction against realism, focusing on the subjective representation of internal psychological states. It often features archetypal characters with generic titles and distorted, symbolic set designs to reflect the protagonist's psyche. The movement was influenced by the later works of August Strindberg. It prioritizes emotional and spiritual impact over objective, documentary-style presentation of the world.

59. (A) Both Statement I and Statement II are true.
The Natyasastra originally identified eight classical Rasas, which are aesthetic experiences derived from specific emotions. These include sentiments such as the erotic, the heroic, and the pathetic. Later, the philosopher Abhinavagupta added the ninth Rasa, Santa (peace), to the canon. This expanded system, known as the Navarasa, remains central to Indian aesthetics and provides a comprehensive framework.

60. (A) I, II, III, IV
Aeschylus is the earliest of the three great Greek tragedians, followed by Euripides. Aristophanes, a contemporary of Euripides, represents the genre of Greek Old Comedy. Seneca was a Roman playwright who lived several centuries later during the first century CE. This chronological order traces the development of drama from early Greek tragedy to Roman adaptation. Each figure shaped theatre.

61. (C) Vidushaka
The Arthaprakritis are the five elements of the plot in Sanskrit drama: Bija (seed), Bindu (drop),

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commoners. The Vidushaka provides essential comic relief throughout the performance. Generally, tragic endings resulting in death were forbidden to maintain aesthetic harmony. These rules ensured performances adhered to specific ethical and aesthetic standards.

9. (C) Statement I is true but Statement II is false.
Naturalism in drama attempts to create a perfect illusion of reality by focusing on environmental influences and scientific accuracy. In contrast, Symbolism rejects objective reality to explore inner spiritual truths and subjective experiences through metaphor and suggestion. While Naturalism uses authentic, detailed settings, Symbolism emphasizes poetic atmosphere. Therefore, the claim that Symbolism focuses on objective reality contradicts its core philosophical intentions.

10. (A) I, II, III, IV
Sophocles represents the Golden Age of Greek tragedy in the fifth century BCE. Seneca followed during the Roman era in the first century CE. William Shakespeare was a central figure of the English Renaissance in the late sixteenth and early seventeenth centuries. Finally, Henrik Ibsen emerged as a pioneer of modern realism in the late nineteenth century. This sequence reflects historical progression.

11. (D) Alienation
Aristotle identified six essential elements of tragedy in his Poetics: plot, character, thought, diction, song, and spectacle. These components work together to evoke pity and fear in the audience. Alienation, however, is a modern concept associated with Bertolt Brecht's Epic Theatre. Brecht utilized alienation to distance the audience from the action, whereas Aristotle sought to emotionally engage them through a unified imitation.

12. (B) distorted set designs and disjointed dialogue.
Expressionist playwrights sought to visualize the internal psychological state of the protagonist rather than external reality. To achieve this, they employed distorted scenery, non-naturalistic lighting, and disjointed dialogue to mirror a fractured psyche. These techniques created a dreamlike or nightmarish atmosphere on stage. By abandoning traditional realism, expressionism emphasized subjective emotional experiences over objective observation of the everyday world for audiences.

13. (C) Eugene Ionesco - The Cherry Orchard
Eugene Ionesco was a leading figure in the Theatre of the Absurd, known for plays like Rhinoceros and The Bald Soprano. The Cherry Orchard, however, was written by the Russian playwright Anton Chekhov. Chekhov's work is a masterpiece of psychological realism, focusing on the social changes in Russia. Ionesco's style is fundamentally different, characterized by the breakdown of logic and language.

14. (D) Realism
Realism in drama focuses on the accurate representation of everyday life and social issues within a domestic setting. It features ordinary protagonists facing relatable challenges, often emphasizing the influence of society on the individual. The use of realistic dialogue and authentic sets creates a believable illusion of reality. This movement emerged in the nineteenth century as a reaction against idealized romanticism.

15. (A) A sensational drama using exaggerated characters to appeal to emotions.
Melodrama is a genre characterized by sensational plots and clearly defined archetypes, typically featuring a virtuous hero and a villain. It utilizes musical accompaniment to heighten emotional responses and often concludes with the triumph of good over evil. The focus is on dramatic action and suspense rather than complex character development. This style aims to provoke strong, immediate emotional reactions.

16. (B) Samuel Beckett
Samuel Beckett is a central figure in the Theatre of the Absurd, exploring existential themes through minimalist narratives. His plays often feature circular structures and repetitive dialogue to highlight the perceived meaninglessness of human existence. In works like Waiting for Godot, characters experience a sense of futility and stagnation. Adopting his style emphasizes the breakdown of communication and logical progression.

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17. (B) Seneca
The Roman playwright Seneca significantly influenced the development of Elizabethan revenge tragedy through his highly rhetorical and violent plays. His tragedies often featured themes of vengeance, supernatural elements like ghosts, and gruesome acts performed on stage. Elizabethan dramatists, including Kyd and Shakespeare, adapted these Senecan conventions to create complex moral narratives. Seneca's focus on stoicism and intense emotion resonated deeply.

18. (A) keep stage lighting visible to remind the audience they are in a theatre.
The Alienation Effect aims to disrupt the audience's emotional immersion and remind them they are witnessing a theatrical construct. By keeping stage lighting visible or using placards, a director prevents the viewer from fully accepting the play as reality. This technique encourages spectators to maintain a critical distance and intellectually analyze the social or political messages being presented on stage.

19. (C) A play containing elements of both tragedy and comedy, ending happily.
Tragicomedy is a genre that blends the serious themes of tragedy with the lighter, humorous elements of comedy. It often presents a narrative where characters face potentially tragic outcomes that are ultimately averted, leading to a positive resolution. This form challenges strict neoclassical genre boundaries. It allows for a more nuanced exploration of human experience by acknowledging both suffering and joy.

20. (D) It translates to 'The Little Clay Cart'.
Mricchakatika, attributed to Sudraka, is a celebrated Sanskrit play whose title literally translates to 'The Little Clay Cart'. It is classified as a Prakarana because it features an original plot and a commoner as its protagonist. The play offers a vivid portrayal of ancient Indian society, incorporating diverse characters and multiple dialects. Its focus on social realism distinguishes it.

21. (C) They are prime examples of the Theatre of the Absurd.
Anton Chekhov's plays are definitive examples of psychological realism, not the Theatre of the Absurd. His works, such as The Seagull and The Cherry Orchard, emphasize mood, subtext, and the internal lives of characters over external plot action. While they often lack a traditional climactic structure, they remain rooted in a recognizable social reality rather than existential meaninglessness or illogic.

22. (C) Statement I is true but Statement II is false.
Abhijnanasakuntalam by Kalidasa utilizes a lost signet ring as a crucial plot device that leads to the king's memory loss and Sakuntala's rejection. However, the play does not end in tragic separation. Following the conventions of Sanskrit drama, it concludes with a divine reunion of the lovers and their son. This positive resolution restores cosmic order and fulfills the audience's desire.

23. (D) Uttararamacaritam
Uttararamacaritam was written by the Sanskrit playwright Bhavabhuti and focuses on the later life of Rama. Bhasa, an earlier dramatist, is credited with works such as Svapnavasavadattam, Urubhangam, and Pratimanatakam. These plays are noted for their dynamic action and occasional departure from strict dramaturgical rules. Uttararamacaritam is specifically celebrated for its deep exploration of the Karuna or pathetic sentiment.

24. (A) a lack of clear beginning, middle, and end.
Absurdist drama reflects a worldview where the universe is perceived as irrational and chaotic. Consequently, its plots often reject traditional linear structures, featuring circular narratives where the ending returns to the beginning. This lack of clear progression emphasizes the perceived futility of human effort and the breakdown of causality. By avoiding logical resolutions, absurdist plays mirror the existential confusion.

25. (C) Peripeteia - The reversal of fortune
In Aristotelian theory, Peripeteia refers to a sudden reversal of fortune for the protagonist, marking a pivotal shift in the narrative. Hamartia represents the tragic error or flaw that leads to the downfall, while Anagnorisis is the moment of recognition or discovery. Dianoia refers to the intellectual thought or themes of the work.

Peripeteia is essential for creating dramatic tension.

26. (A) Visakhadutta
Mudrarakshasa was written by Visakhadutta and stands as a unique political thriller in the Sanskrit dramatic canon. Unlike most Sanskrit plays, it avoids romantic themes, focusing instead on the strategic maneuvers between Chanakya and Rakshasa. The play details the consolidation of power under Chandragupta Maurya. Its emphasis on political cunning and historical intrigue distinguishes it from the more common Nataka.

27. (A) Both A and R are true and R is the correct explanation of A.
Moliere is celebrated as a master of French classical comedy due to his ability to blend humor with social critique. His plays, such as Tartuffe and The Misanthrope, utilize satire to expose religious hypocrisy and societal affectations. By creating memorable characters who embody specific human flaws, he provided both entertainment and moral instruction. His work defines the standards of comedy.

28. (B) It is a structural juncture joining different parts of the plot.
In Indian dramaturgy, a Sandhi is a structural juncture that links different stages of the plot's progression. There are five Sandhis: Mukha, Pratimukha, Garbha, Vimarsha, and Nirvahana. They ensure a logical and aesthetic flow from the initial seed of action to the final resolution. Each juncture corresponds to a specific stage of the hero's effort in achieving their goal.

29. (C) P-2, Q-1, R-4, S-3
Bertolt Brecht developed the Alienation Effect to encourage critical thinking in Epic Theatre. Eugene Ionesco is a key figure in the Theatre of the Absurd, which explores existential meaninglessness. Aristotle's Poetics introduced Catharsis as the emotional purgation achieved through tragedy. Eugene Scribe pioneered the Well-Made Play, a structural formula emphasizing suspense and logical plot resolution through carefully revealed secrets.

30. (D) He is often called the father of modern realism.
Henrik Ibsen is widely recognized as the father of modern realism for his focus on contemporary social issues and psychological depth. His plays, such as A Doll's House and Hedda Gabler, challenged the conventions of the well-made play by introducing morally complex situations. By addressing taboo subjects and societal hypocrisy, Ibsen significantly shifted the focus of European drama.

31. (A) I, II, and IV
Bhavabhuti was a prominent eighth-century Sanskrit playwright known for Uttararamacaritam, which masterfully explores the Karuna rasa. His works are celebrated for their profound emotional depth and poetic beauty. While he adhered to many classical conventions, his plays occasionally featured supernatural elements, such as the personification of rivers. He is often ranked alongside Kalidasa for his dramatic and poetic mastery.

32. (B) It prioritizes complex, logical narrative structures.
The Theatre of the Absurd, a term coined by Martin Esslin, intentionally rejects logical narrative structures to reflect an irrational universe. Influenced by existentialism, these plays often feature circular plots and fragmented dialogue where language fails as a tool for communication. By abandoning traditional cause-and-effect progression, the movement highlights the perceived futility and confusion of the human condition.

33. (B) I, II, and IV
Arthur Miller was a prominent American playwright whose works often critiqued the American Dream and societal injustices. In The Crucible, he used the Salem witch trials as an allegory for contemporary McCarthyism and political persecution. Death of a Salesman features Willy Loman as a tragic common man. While realistic, his plays occasionally used memory sequences, yet they remain distinct.

34. (C) Statement I is true but Statement II is false.
Venisamhara by Bhattanarayana is based on an episode from the Mahabharata, specifically focusing on Bhima's vow to avenge Draupadi. The

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play predominantly explores the Vira rasa, which represents heroism and martial valor, rather than the Sringara or erotic rasa. The central theme revolves around the bloody conflict of the great war and the restoration of familial honor through revenge.

35. (A) I, II, III, IV
Realism emerged in the mid-nineteenth century, followed closely by Naturalism, which applied scientific principles to drama. Expressionism developed in the early twentieth century as a reaction against realism, focusing on subjective internal states. Finally, the Theatre of the Absurd gained prominence after World War II, exploring existential themes. This sequence traces the evolution from objective representation to subjective and existential experimentation.

36. (D) Niyati (Fate)
Sanskrit drama identifies five Avasthas, or stages of action, that track the hero's progress toward a goal. These include Arambha, Prayatna, Praptyasa, Niyatapti, and Phalayoga. Niyati, meaning fate, is a philosophical concept but not one of the technical stages of plot progression defined in the Natyasastra. Each Avastha corresponds to a structural juncture, ensuring the play maintains a coherent and balanced narrative.

37. (C) employed episodic structures and didactic songs.
Bertolt Brecht utilized episodic structures and didactic songs to disrupt the narrative flow and prevent the audience from becoming emotionally absorbed. This approach, central to Epic Theatre, encourages viewers to maintain a critical distance and reflect on the social and economic forces driving the plot. By presenting scenes as independent units, Brecht highlighted the possibility of change within societal structures.

38. (B) Euripides - Known for highly traditional, uncritical views of the gods
Euripides was actually known for his critical and often skeptical views of traditional Greek mythology and the gods. His plays frequently portrayed deities as capricious or indifferent, reflecting the changing intellectual climate of his time. This distinguished him from earlier playwrights like Aeschylus. Sophocles introduced the third actor, and Aristophanes was the master of Old Comedy, while Aeschylus introduced the second.

39. (D) Realism
Realism is characterized by its focus on ordinary life, domestic settings, and the exploration of psychological depth through conversational subtext. By presenting believable characters in a recognizable environment, it creates an illusion of reality that encourages the audience to relate to the characters' struggles. This style often reveals deep-seated family secrets or social tensions within a single location.

40. (A) A style that presents the world subjectively, distorting it for emotional effect.
Expressionism is a dramatic style that rejects objective reality in favor of a subjective representation of the protagonist's inner world. It often utilizes distorted sets, non-naturalistic lighting, and heightened language to convey intense emotional or spiritual experiences. This movement aimed to express the psychological trauma and alienation of the modern individual. It prioritized emotional impact over accurate depiction of the physical.

41. (C) Hamartia
Hamartia refers to the tragic flaw or error in judgment that leads to the downfall of a protagonist in Aristotelian tragedy. It is not necessarily a moral failing but a mistake or blind spot that causes a reversal of fortune. This concept is essential for evoking pity and fear, as the hero's suffering results from a relatable human limitation.

42. (A) Eugene Ionesco
Rhinoceros is a prominent play by Eugene Ionesco, a key figure in the Theatre of the Absurd. The play serves as an allegory for the rise of totalitarianism and the loss of individual identity, as characters transform into rhinoceroses. Ionesco uses absurd situations and the breakdown of language to critique social conformity. His work emphasizes the isolation of the individual.

43. (D) Luigi Pirandello
Luigi Pirandello is renowned for his innovative use of meta-theatre, where the boundaries between the play and reality are intentionally

NODIA

blurred. In works like Six Characters in Search of an Author, characters openly acknowledge their status as fictional constructs. This technique allows Pirandello to explore the fluidity of identity and the subjective nature of truth. His plays challenge the audience's perception.

44. (B) Stylized, theatrical convention and presentation
Natyadharmi refers to the stylized and conventional mode of presentation in Indian dramaturgy. It encompasses the use of symbolic gestures, dance-like movements, and artificial speech patterns that distinguish the performance from everyday life. This approach acknowledges the theatrical nature of the medium and allows for the representation of supernatural or poetic elements. It contrasts with Lokadharmi, which emphasizes realistic behavior.

45. (C) It represents natural, realistic practice of ordinary life on stage.
Lokadharmi is the mode of performance in Indian dramaturgy that focuses on the realistic representation of everyday life. It utilizes natural gestures, colloquial speech, and recognizable behavior to mirror the world of the audience. This approach aims for a direct and realistic portrayal of human actions and emotions. It serves as a counterpart to the more stylized and symbolic Natyadharmi.

46. (D) It consisted solely of the main protagonists of the story.
The Greek Chorus was a group of performers who provided commentary and emotional context, rather than being the main protagonists. They sang and danced in the orchestra, representing the collective voice of the community or specific social groups. The size of the chorus varied over time and among different playwrights. Their role was to bridge the gap between the audience and the action.

47. (A) Both Statement I and Statement II are true.
Mudrarakshasa by Visakhadutta is a unique Sanskrit play because it is purely political and almost entirely excludes romantic themes. The plot revolves around the sophisticated intellectual duel between Chanakya and Rakshasa as they maneuver for political control. This focus on statecraft and diplomacy distinguishes it from the majority of Sanskrit dramas, which typically emphasize the Sringara rasa and romantic conflict.

48. (B) Vithi
Tragedy, farce, and melodrama are all established genres within the Western dramatic tradition. Vithi, however, is one of the ten types of major dramatic forms (Dasharupaka) defined in classical Indian dramaturgy. It is typically a one-act play featuring one or two characters and utilizing witty dialogue. Each tradition possesses its own unique system of classification for various dramatic styles and structures.

49. (B) Realism
The introduction of the box set, featuring three walls and a ceiling, provided a realistic physical environment for theatrical performances. This innovation supported the rise of realism by creating a believable interior space that mimicked real-life rooms. It allowed for greater detail in set design and facilitated a more naturalistic acting style. The box set reinforced the illusion.

50. (A) Sutradhara - The Director/Stage Manager
In Sanskrit theatre, the Sutradhara is the primary figure responsible for directing the performance and managing the stage. He appears in the prologue to introduce the play and set the scene for the audience. The Nandi is a benedictory prayer, the Vidushaka is a comic character, and the Bharata Vakya is the concluding benediction. The Sutradhara ensures structural coherence.

51. (C) Seneca
Seneca was a Roman playwright whose tragedies were known for their intense rhetoric, supernatural elements, and portrayal of gruesome violence. His works, which were likely intended for recitation rather than public performance, focused on extreme emotions and moral corruption. Seneca's style significantly influenced the development of the revenge tragedy during the Renaissance. His plays are characterized by their dark themes.

52. (A) Both A and R are true and R is the correct explanation of A.
Symbolist drama intentionally minimized plot and physical action to prioritize the evocation of mood and spiritual truth. By utilizing poetic

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ANSWERS

1. (B) Bharata Muni
The Natyasastra is the foundational treatise on Indian performing arts, covering drama, dance, and music. Traditionally attributed to the sage Bharata Muni, it establishes the theoretical basis for classical Indian aesthetics. The text introduces the concept of Rasa and provides detailed instructions on stagecraft and acting techniques. It remains the most authoritative source for understanding the development of Sanskrit theatre.

2. (A) Both A and R are true and R is the correct explanation of A.
Catharsis is a fundamental objective in Aristotelian tragedy, serving as the emotional culmination of the performance. By witnessing the suffering of a protagonist, the audience experiences a unique psychological release. This process specifically targets the emotions of pity and fear, purging them through the dramatic narrative. Consequently, the viewer achieves emotional purification and a sense of renewed internal balance.

3. (C) The permanent dominant emotion that translates into Rasa
In Indian aesthetics, Sthayibhava refers to the enduring emotional state that resides within the human psyche. There are eight or nine primary emotions, such as love, anger, and sorrow, which serve as the foundation of dramatic experience. When these dominant emotions are activated by artistic stimuli on stage, they transform into Rasa. This transformation allows the audience to savor the aesthetic essence.

4. (D) P-3, Q-4, R-1, S-2
Aeschylus is credited with the Oresteia, while Sophocles wrote the tragedy Oedipus Rex. Euripides explored psychological intensity in Medea, and Aristophanes utilized political satire in The Frogs. These four playwrights represent the pinnacle of classical Greek drama, spanning both tragic and comic genres. Their contributions defined the structural and thematic conventions of Western theatre during the Athenian Golden Age in Greece.

5. (C) It aims to entertain through highly exaggerated, improbable situations.
Farce is a comedic genre characterized by its reliance on physical humor, absurdity, and improbable plot developments. Unlike high comedy, it avoids intellectual complexity, focusing instead on boisterous action and visual gags. Characters in farce are often stereotyped and find themselves in ridiculous coincidences or mistaken identity scenarios. Its primary objective is to provoke immediate, unreflective laughter from the audience through exaggeration.

6. (B) II and III
William Shakespeare famously blended comic and tragic elements within his plays, departing from the strict genre distinctions of classical antiquity. His extensive body of work is traditionally categorized into comedies, tragedies, and histories. Unlike neoclassical dramatists, he frequently disregarded the unities of time and place. This versatility allowed him to explore complex human experiences across various narrative forms and theatrical styles.

7. (D) It seeks to emotionally immerse the audience in the story.
Epic Theatre intentionally avoids emotional immersion to encourage a critical and objective perspective from the audience. Developed by Bertolt Brecht, this movement utilizes the alienation effect to remind spectators they are watching a constructed performance. By breaking the theatrical illusion, it prompts viewers to analyze the socio-political structures presented on stage. This approach prioritizes intellectual engagement over passive empathy with characters.

8. (A) I, II, III, and V
Sanskrit dramaturgy classifies major plays as Rupakas, with Nataka and Prakarana being primary types. A Nataka features heroic or royal figures from myth, while a Prakarana focuses on

NODIA

Pataka (episode), Prakari (incidental event), and Karya (action). These elements ensure the plot's continuity and development toward the final goal. The Vidushaka, while an important character, is a comic figure and not part of this structural classification of plot elements.

62. (D) depicted human behavior as determined by heredity and environment.
Naturalism applied scientific principles to literature, suggesting that human behavior is the result of heredity and environmental factors. Naturalistic plays aimed for extreme realism, presenting a "slice of life" that avoided artificial plot structures or moralizing. Characters were often depicted as victims of their circumstances, struggling within a deterministic world. This approach sought to provide an objective observation.

63. (A) Soliloquy - A multi-character dialogue
A soliloquy is a dramatic device where a character speaks their inner thoughts aloud while alone on stage, not a dialogue with others. A prologue is an introductory speech, and an epilogue is a concluding one. An aside is a brief remark made to the audience that is unheard by other characters. These devices allow the playwright to communicate internal motivations directly.

64. (B) Brecht's Epic Theatre
Bertolt Brecht's Epic Theatre utilizes techniques like the alienation effect to prevent the audience from becoming emotionally absorbed in the play. By using placards, visible stage machinery, or direct address, the theatre reminds viewers of its artificiality. This approach encourages spectators to maintain a critical distance and intellectually analyze the social or political issues presented. It contrasts with realistic immersion.

65. (B) A play specifically written to be read rather than performed on stage.
Closet drama refers to plays that are intended by the author primarily for reading rather than for public theatrical performance. This form allows the writer to focus on complex language, internal monologues, and philosophical ideas without the constraints of practical stagecraft. Examples include works by Milton and Shelley. While they utilize dramatic structure, their primary audience is the solitary reader.

66. (A) making the protagonist a common man rather than nobility.
Arthur Miller's Death of a Salesman is considered a modern tragedy because it features a common man, Willy Loman, as its protagonist. This departs from the Aristotelian tradition, which required tragic heroes to be of high social standing or nobility. Miller argued that the common man's struggle could be as tragic and significant as that of kings. This shift transformed.

67. (C) Albert Camus
Albert Camus wrote the influential essay The Myth of Sisyphus, which explores the concept of the absurd and the human search for meaning. This philosophical work deeply inspired the Theatre of the Absurd, as it articulated the sense of existential futility in an indifferent universe. Playwrights like Beckett and Ionesco dramatized these ideas through fragmented narratives and irrational situations. Camus's philosophy.

68. (D) the determinants or causes that provoke an emotion.
In Indian aesthetics, Vibhava refers to the external causes or determinants that provoke a specific emotion in a character. These can include the setting, the presence of other characters, or specific events. By focusing on these triggers, the actor can authentically evoke the corresponding emotion, which ultimately contributes to the audience's experience of Rasa. Vibhava provides the necessary context.

69. (C) The sudden reversal of fortune for the protagonist.
Peripeteia is an Aristotelian concept referring to a sudden and significant reversal of fortune for the protagonist in a tragedy. This shift often results from the hero's own actions or a tragic error, leading from happiness to misery. Peripeteia is crucial for maintaining dramatic tension and is typically linked to the moment of recognition, or Anagnorisis. It creates profound irony.

70. (B) It is a benedictory verse recited at the beginning to invoke divine blessings.
In Sanskrit drama, the Nandi is a benedictory verse recited by the Sutradhara at the very beginning of the performance. Its purpose is to invoke divine blessings and ensure the successful completion of the play. This conventional opening sets a sacred

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emotional state. Rasa is the aesthetic experience, Anubhava refers to the physical reactions of the actor, and Nayaka is the hero. Understanding these components is essential for the realization of Rasa in performance.

89. (C) Epic Theatre
The setup of a protagonist addressing the audience and the use of visible stage equipment are hallmarks of Bertolt Brecht's Epic Theatre. These techniques are designed to create the alienation effect, preventing emotional immersion and encouraging the audience to think critically about the play's themes. By highlighting the theatricality of the performance, Brecht aimed to provoke social and political reflection.

90. (A) The transition from ignorance to knowledge.
Anagnorisis is an Aristotelian term for the moment of recognition or discovery in a tragedy. It marks the protagonist's transition from ignorance to a profound realization about themselves or their situation. This discovery often precipitates the final catastrophe and is essential for the play's emotional and intellectual impact. It allows the hero and the audience to understand the tragic.

91. (D) incorporation of multiple social classes and dialects.
Sudraka's Mricchakatika is notable for its vivid and realistic portrayal of a diverse ancient Indian society. It features characters from various social classes, including merchants, courtesans, and thieves, who speak different Prakrit dialects. This social realism and focus on common people distinguish it from the more formal and courtly Sanskrit plays. It offers a unique and complex narrative.

92. (B) Plautus
Plautus was a prominent Roman comic playwright whose works were based on Greek New Comedy but adapted for Roman audiences. His plays are characterized by their boisterous humor, stock characters, and use of clever wordplay and puns. Plautus's comedies significantly influenced later Western drama, including the works of Shakespeare and Moliere. He is known for his lively and entertaining.

93. (C) resolving an impossible situation through a sudden, contrived intervention.
Deus ex machina refers to a plot device where a seemingly unsolvable problem is suddenly and unexpectedly resolved by an unlikely intervention. Originally, this involved a god being lowered onto the stage via a machine in Greek drama. In modern usage, it describes any contrived or artificial resolution that does not arise logically from the preceding plot. It is often criticized.

94. (D) He is a comic figure, often a Brahmin, who provides relief and counsel.
The Vidushaka is a traditional comic character in Sanskrit drama, typically depicted as a gluttonous and witty Brahmin. He serves as the close companion and confidant to the hero, providing both humor and practical advice. Despite his comic nature, he often plays a crucial role in the development of the plot. The Vidushaka represents a specific archetype of comic.

95. (A) It incorporates expressionistic techniques to depict Willy's memories.
Arthur Miller's Death of a Salesman utilizes expressionistic techniques, such as the fluid transition between the present and Willy's memories, to explore the protagonist's internal struggle. The set and lighting change to reflect Willy's subjective experience, allowing the audience to see his past and present simultaneously. This approach provides deep psychological insight into Willy's character and his tragic downfall.

NODIA

96. (B) He was highly popular during his lifetime and won the most Dionysian festivals.
While Euripides is now recognized as one of the great Greek tragedians, he was less popular than Aeschylus or Sophocles during his own lifetime. He won significantly fewer prizes at the Dionysian festivals, possibly due to his unconventional and critical treatment of myths and gods. His characters were noted for their psychological realism and complex emotions. His influence grew significantly after.

97. (A) Both Statement I and Statement II are true.
The Natyasastra presents theatre as a divinely created art form intended to educate and entertain people of all social classes. It states

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purgation experienced by the audience. These concepts are central to Aristotle's theory of tragedy as outlined in his Poetics. They work together to create a profound and meaningful dramatic experience.

80. (B) His play 'Lysistrata' is a comic critique of the Peloponnesian War.
Aristophanes was the master of Greek Old Comedy, known for his sharp political satire and bawdy humor. His play Lysistrata is a famous example, where women go on a sex strike to force an end to the Peloponnesian War. Unlike the tragedians, he used his work to critique contemporary society and prominent public figures. He wrote in Greek.

81. (B) I, II, and IV
Kalidasa is widely considered the greatest poet and dramatist of the Sanskrit language, flourishing during the Gupta Empire. His plays, including Vikramorvasiyam and Abhijnanasakuntalam, frequently explore the Sringara rasa, or the theme of love. His work is celebrated for its poetic beauty and mastery of classical aesthetics. Kalidasa's contribution to literature has had a profound and lasting impact.

82. (A) He strictly adhered to the principles of Naturalism.
Luigi Pirandello was an Italian dramatist whose work explored the fluidity of identity and truth, rather than adhering to naturalism. He is famous for his innovative use of meta-theatre, which challenged the boundaries between illusion and reality. Pirandello's plays, such as Six Characters in Search of an Author, reflect a modern skepticism toward objective reality. He was awarded the Nobel.

83. (C) I, II, III, and V
The Well-Made Play is a structural formula pioneered by Eugene Scribe, characterized by a series of escalating complications and the use of secret information. It relies on a logical plot progression and typically concludes with a clear resolution, often involving the 'scene a faire' or obligatory scene. This form emphasizes suspense and technical craftsmanship. It avoids the ambiguity of unresolved endings.

NODIA

84. (A) Both Statement I and Statement II are true.
A Doll's House by Henrik Ibsen caused a scandal because Nora's decision to leave her family challenged contemporary social and gender norms. To ensure the play could be performed in certain regions, Ibsen was forced to write an alternative ending where Nora stays. Ibsen personally disliked this modification, calling it a "barbarous outrage" against his original artistic and social.

85. (A) I, II, III, IV
Classical Greek drama flourished in the fifth century BCE, followed by the emergence of Neoclassicism in the seventeenth century. Romanticism developed in the late eighteenth and early nineteenth centuries as a reaction against neoclassical rules. Realism then became dominant in the mid-to-late nineteenth century. This sequence tracks the historical evolution of major theatrical movements from antiquity to the modern era.

86. (B) Rasa
Aristotle identified six components of tragedy: plot, character, thought, diction, song, and spectacle. Rasa, however, is a central concept in Indian aesthetics, referring to the aesthetic flavor or emotional experience evoked in the audience. Each tradition developed its own unique theoretical framework for understanding and analyzing dramatic art. While Aristotle focused on imitation, Indian dramaturgy emphasizes the emotional response.

87. (D) episodic and disjointed, resembling a dream.
Expressionism emphasizes the internal, subjective state of the protagonist, often resulting in an episodic and disjointed dramatic structure. This approach rejects traditional linear narratives in favor of a dreamlike or nightmarish progression of scenes. By distorting external reality, expressionist playwrights aim to convey intense emotional truths and the fractured nature of the modern psyche. The focus is on symbolic impact.

88. (A) Vyabhicaribhava - Permanent emotional state
In Indian dramaturgy, Vyabhicaribhava refers to transitory emotional states that support and enhance the dominant emotion, not a permanent state. Sthayibhava is the term for a permanent

124. (B) a serious plot that threatens a tragic end but is resolved happily.
Tragicomedy is characterized by a blend of serious and comic elements, often featuring a plot where a potentially tragic situation is averted, leading to a happy resolution. This genre challenges the strict separation of tragedy and comedy found in classical theory. It allows for a more realistic and nuanced portrayal of life's complexities. The characters often include a mix of social.

125. (C) Vidushaka - Indian Dramaturgy
The Vidushaka is a traditional comic figure unique to the classical Indian dramatic tradition. Rasa is also a central concept in Indian aesthetics, referring to the aesthetic experience of the audience. Mimesis and Catharsis are fundamental terms within the Western dramaturgical tradition, introduced by Aristotle. Each term belongs to a specific cultural and theoretical framework for understanding theatrical performance and its effects.

126. (D) Bertolt Brecht
Mother Courage and Her Children is a masterpiece of Epic Theatre written by the German playwright Bertolt Brecht. The play uses the setting of the Thirty Years' War to critique the profit-driven nature of war and its impact on common people. Brecht utilizes the alienation effect and episodic structure to encourage the audience to think critically about the societal forces presented.

127. (A) Both A and R are true and R is the correct explanation of A.
Anton Chekhov's plays are often described as plays of "inaction" because major plot events frequently occur offstage. The focus is placed on the characters' internal reactions, their relationships, and the overall atmospheric mood of the scenes. This approach emphasizes psychological realism and the subtle shifts in character dynamics rather than external action. It requires the audience to pay close attention.

128. (B) A tragicomic play featuring a chorus of satyrs, providing comic relief after tragedies.
In ancient Greek theatre, a satyr play was a tragicomic performance featuring a chorus of satyrs, who were mythological creatures. These plays were performed as the final part of a tetralogy, following three tragedies, and provided lighthearted and bawdy comic relief. They often parodied the myths and characters seen in the preceding tragedies. The satyr play offered a necessary emotional shift.

129. (B) P-2, Q-1, R-4, S-3
Macbeth explores the destructive nature of ambition and guilt, while Waiting for Godot focuses on the existential experience of waiting. A Doll's House is a seminal work on female emancipation and social expectations. Mricchakatika utilizes the motif of a clay cart to explore themes of social class and romantic devotion. Each play addresses significant human concerns through unique dramatic structures.

130. (A) It is a comprehensive manual detailing acting, dance, music, and stagecraft.
The Natyasastra is a comprehensive ancient Indian manual that provides detailed instructions on all aspects of the performing arts, including acting, dance, music, and stage architecture. It establishes the theoretical and practical foundations for classical Indian theatre and remains an essential source for scholars and practitioners. The text emphasizes the integrated nature of performance and its role in conveying aesthetic.

131. (C) I, II, and III
Sophocles was a pivotal figure in Greek tragedy, known for introducing the third actor and creating morally complex plays like Antigone. He also increased the size of the chorus, although he integrated them more into the dramatic dialogue than his predecessors. His works are celebrated for their structural perfection and exploration of the human condition. He significantly advanced the technical and thematic.

132. (D) It invariably ends in the death of the main antagonist.
Comedy typically concludes with a happy resolution for the protagonist and a restoration of social order, but it does not invariably end in the death of the antagonist. Instead, the conflict is often resolved through reconciliation, marriage, or the exposure of folly. This genre explores the lighter side of human experience, utilizing humor to address social or romantic complications and celebrate.

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that Lord Brahma created the Natyaveda as a fifth Veda, combining elements from the existing four: dialogue from Rigveda, song from Samaveda, acting from Yajurveda, and emotion from Atharvaveda. This highlights the sacred and comprehensive nature.

98. (A) Doctor Faustus
Doctor Faustus is a famous tragedy written by Christopher Marlowe, a contemporary of William Shakespeare. Shakespeare's works include The Tempest, King Lear, and Twelfth Night, representing the breadth of his comedies, tragedies, and late romances. Both playwrights were central figures of the English Renaissance, but they produced distinct bodies of work. Marlowe's play explores the theme of intellectual ambition.

99. (C) return to the exact situation of the play's beginning.
Absurdist plays frequently utilize a circular narrative structure where the ending returns to the initial situation, emphasizing the futility of action. This lack of progress reflects an irrational universe where human efforts are perceived as meaningless and repetitive. By avoiding a traditional resolution, absurdist playwrights highlight the ongoing struggle of characters in an indifferent world. This structure reinforces the existential.

100. (D) Realism - Henrik Ibsen
Henrik Ibsen is widely regarded as the father of modern realism for his focus on social issues and psychological depth. Epic Theatre is associated with Bertolt Brecht, and Absurdism is linked to playwrights like Beckett and Ionesco. Symbolism flourished with Maurice Maeterlinck. Ibsen's realistic approach challenged traditional theatrical conventions and addressed contemporary societal problems. He significantly influenced the development of modern.

101. (C) Sophocles
Sophocles is the author of Oedipus Rex, which is often considered the definitive Greek tragedy. The play explores themes of fate, irony, and the limits of human knowledge through the tragic downfall of King Oedipus. Aristotle frequently cited Oedipus Rex as a perfect example of dramatic structure and the use of recognition and reversal. Sophocles' work remains a cornerstone of theatre.

102. (A) Both A and R are true and R is the correct explanation of A.
Urubhangam by Bhasa is unique in Sanskrit drama because it ends tragically with the death of the protagonist, Duryodhana. This breaks the classical rule that plays should end auspiciously and avoid depicting death on stage. Bhasa's choice to portray the suffering and demise of a character creates a powerful emotional impact and demonstrates his willingness to experiment with conventions.

103. (D) A tragic flaw or error in judgment leading to a hero's downfall.
Hamartia is an Aristotelian concept describing the tragic flaw or error in judgment that causes the downfall of a protagonist. This limitation is central to the tragedy's structure, as it ensures the hero's suffering is a consequence of their own character or choices. Hamartia makes the hero's struggle relatable to the audience and is essential for evoking pity and fear.

NODIA

104. (A) P-3, Q-4, R-1, S-2
Kalidasa wrote Malavikagnimitram, while Bhasa is the author of Svapnavasavadattam. Sudraka created the Prakarana play Mricchakatika, and Visakhadutta authored the political drama Mudrarakshasa. These works represent the diversity of the Sanskrit dramatic tradition, ranging from romantic court comedies to social realism and political intrigue. Each author made significant contributions to the development of Indian literature and theatre.

105. (C) It seeks to portray inner, subjective truths through metaphor and poetic language.
Symbolism in theatre emerged as a reaction against realism and naturalism, focusing on the expression of subjective truths and emotional states. It utilizes metaphor, poetic language, and suggestive imagery rather than a literal representation of the physical world. Symbolist playwrights aimed to evoke mood and atmosphere to explore the mysterious and spiritual aspects of human existence. The focus is on.

142. (D) Jean-Paul Sartre
Jean-Paul Sartre was a leading existentialist philosopher and playwright known for works like No Exit. His plays explore themes of freedom, responsibility, and the nature of human existence in an indifferent world. In No Exit, he famously articulated the idea that "hell is other people," illustrating the suffocating impact of social judgment. Sartre's work reflects the intellectual climate of mid-twentieth-century.

143. (A) Epic Theatre
The use of placards to indicate scene titles or provide context is a key technique in Bertolt Brecht's Epic Theatre. This device is part of the alienation effect, designed to disrupt the audience's emotional immersion and highlight the theatricality of the performance. By providing information in advance, Brecht encouraged viewers to focus on the social and political implications of the action.

144. (B) The prologue where the Sutradhara introduces the play
The Prastavana is the prologue in Sanskrit drama where the Sutradhara introduces the play, the author, and the general theme to the audience. This introductory section often includes a conversation between the Sutradhara and another actor, setting the scene and preparing the spectators for the performance. It serves as a structural bridge between the real world and the fictional dramatic.

145. (B) He wrote 'The Crucible', examining the dangers of mass hysteria.
Arthur Miller was a prominent American playwright whose work often addressed social and political issues. In The Crucible, he used the historical context of the Salem witch trials as an allegory for the anti-communist hysteria of the McCarthy era. The play explores themes of integrity, persecution, and the destructive power of mass fear. Miller's work is noted for its ethical.

146. (A) They adhere strictly to the unity of time, occurring within 24 hours.
Shakespeare's comedies do not strictly adhere to the unity of time, as their plots often span multiple days or weeks. They are characterized by mistaken identities, cross-dressing, and complex romantic entanglements that typically conclude with multiple marriages and a restoration of social order. Shakespeare's use of witty wordplay and diverse characters enhances the humor and explores the nature of human.

147. (C) Statement I is true but Statement II is false.
Eugene Ionesco's The Bald Soprano is subtitled "An Anti-Play" because it intentionally rejects traditional dramatic conventions such as a logical plot and consistent characters. The play features nonsensical dialogue and a circular structure where the beginning and end are almost identical. This approach highlights the breakdown of language and the absurdity of social communication, making it a definitive work of the.

148. (D) Hubris
The realization of Rasa in Indian aesthetics involves the interaction of Vibhava (causes), Anubhava (consequences), and Vyabhicaribhava (transitory states). Hubris is a concept from Greek tragedy referring to excessive pride that leads to a hero's downfall. Each tradition possesses its own unique terminology for describing the elements that contribute to the emotional and aesthetic impact of a theatrical performance.

149. (C) Realism and Naturalism
The rejection of the formulaic Well-Made Play by late nineteenth-century dramatists led to the rise of realism and naturalism. These movements sought to move away from artificial plot devices and towards an objective representation of everyday life and social issues. Playwrights like Ibsen and Zola focused on psychological depth and the influence of societal and environmental factors on human behavior.

150. (B) Verfremdungseffekt - Brecht
Verfremdungseffekt, or the alienation effect, is a central concept in the Epic Theatre of Bertolt Brecht. It involves techniques designed to prevent the audience from becoming emotionally absorbed in the play, encouraging critical reflection instead. The Theatre of Cruelty is associated with Artaud, and Poor Theatre with Grotowski. Stanislavski developed a system for realistic acting that focused on psychological immersion.

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for the audience. They often represented the community's perspective and helped to interpret the significance of the hero's struggle. Through song and dance, the Chorus enhanced the play's emotional impact and connected the mythic events to everyday life.

116. (D) demonstrating the character's actions while maintaining a critical distance.
In Epic Theatre, an actor is expected to demonstrate or "quote" the character's actions rather than fully identifying with them emotionally. This technique, called the alienation effect, maintains a critical distance between the performer and the role. It allows the actor to highlight the social and political implications of the character's behavior. This approach encourages the audience to remain objective.

117. (C) Anton Chekhov
The Cherry Orchard is a masterpiece of psychological realism written by the Russian playwright Anton Chekhov. The play explores the decline of the aristocracy and the social changes occurring in Russia at the turn of the century. Chekhov utilizes subtle characterization and atmospheric mood to portray the characters' internal struggles and their inability to adapt to a changing world. It is celebrated.

118. (B) fleeting emotions like anxiety, joy, or envy that support the dominant emotion.
In Indian aesthetics, Vyabhicaribhavas are transitory emotional states that arise and dissolve to support the primary, dominant emotion (Sthayibhava). These fleeting feelings, such as anxiety, pride, or envy, add complexity and depth to the character's emotional experience. They help to refine and intensify the overall sentiment, which ultimately leads to the audience's experience of Rasa. They are essential components.

119. (D) The emotional purgation of pity and fear experienced by the audience.
Catharsis is the emotional purgation or purification that the audience experiences at the conclusion of a tragedy. By witnessing the suffering and downfall of the protagonist, viewers are moved to pity and fear, leading to a unique psychological release. Aristotle identified this process as the ultimate goal of tragedy, providing a sense of emotional balance and intellectual clarity for the spectator.

120. (A) It is Bhasa's masterpiece, focusing on King Udayana's grief and political restoration.
Svapnavasavadattam is considered the masterpiece of the early Sanskrit playwright Bhasa. The plot centers on King Udayana's enduring grief for his queen, Vasavadatta, and the political maneuvers required for him to regain his kingdom. It is celebrated for its emotional depth and effective use of the Sringara rasa. The play showcases Bhasa's skill in creating compelling characters and complex.

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121. (C) They strictly adhere to the Aristotelian unities of time and place.
Shakespeare's tragedies do not strictly adhere to the Aristotelian unities of time and place, as they often span long periods and multiple locations. He frequently incorporated comic relief and supernatural elements to enhance the dramatic narrative and explore diverse aspects of the human condition. While his protagonists typically possess a tragic flaw, Shakespeare's dramatic structure is far more flexible and expansive.

122. (D) Statement I is false but Statement II is true.
Venisamhara by Bhattanarayana is based on an episode from the Mahabharata, not the Ramayana. The title translates to 'The Tying up of the Braid', referring to Bhima's vow to tie Draupadi's hair after killing Duhshasana and Duryodhana. The play is a significant example of the heroic sentiment (Vira rasa) and dramatizes the bloody resolution of a long-standing family conflict and vow.

123. (D) Nataka
Tragedy, comedy, and farce are all established classifications within the Western dramatic tradition. Nataka, however, is a primary genre of classical Indian drama, specifically a major form of Rupaka as defined in the Natyasastra. It typically involves a well-known heroic or divine protagonist and draws its plot from epic or mythic sources. Each tradition developed its own distinct categories for drama.

and auspicious tone for the theatrical event. The Nandi is an essential structural component of the classical Sanskrit dramatic tradition.

71. (D) He wrote strictly within the genre of high tragedy.
Moliere was a master of French classical comedy and was not known for writing high tragedies. He was an accomplished actor and playwright who utilized the stock characters and techniques of Commedia dell'arte to create his satirical masterpieces. His plays, such as The Miser, continue to be celebrated for their sharp wit and insightful critique of human nature and societal flaws.

72. (D) Statement I is false but Statement II is true.
Seneca's tragedies were likely intended for recitation or reading (closet drama) rather than performance in large Roman amphitheatres. His plays are characterized by their emphasis on extreme violence, supernatural elements like ghosts, and highly rhetorical speeches. This style focused on psychological intensity and moral corruption. While Seneca's work was highly influential during the Renaissance, it was not initially performed.

73. (C) Unity of Character
The three unities traditionally associated with neoclassical drama are the unities of time, place, and action. These rules dictate that a play should take place within twenty-four hours, in a single location, and focus on a single main plot. While character consistency is important, "Unity of Character" was not one of the formal unities proposed by Renaissance interpreters of Aristotle.

74. (A) subtext and psychological realism.
Anton Chekhov's plays are characterized by characters who often fail to communicate directly, necessitating a focus on subtext and psychological realism. Actors must convey the complex internal lives and unspoken motivations of their characters through subtle gestures and emotional depth. This approach creates a realistic atmosphere where the mood and characters' reactions are more significant than the external plot.

75. (D) Kalidasa - Classical Sanskrit
Kalidasa is the most celebrated playwright of the classical Sanskrit era, known for masterpieces like Abhijnanasakuntalam. Aristophanes was an ancient Greek comic playwright, not Roman. William Shakespeare lived during the English Renaissance, not the Victorian era. Henrik Ibsen was a late nineteenth-century playwright associated with modern realism, not the Renaissance. This pair correctly identifies the playwright's primary historical.

76. (B) Eugene Ionesco
The Bald Soprano is a pioneering play by Eugene Ionesco and is a central work of the Theatre of the Absurd. It utilizes nonsensical dialogue and circular structures to explore the breakdown of communication and the meaninglessness of social conventions. Ionesco's play challenges traditional dramatic forms and reflects the existential concerns of the post-war era. It remains a definitive example.

77. (A) Both A and R are true and R is the correct explanation of A.
Epic Theatre encourages emotional detachment through the alienation effect to prevent the audience from passively experiencing the drama. By maintaining this distance, spectators are prompted to critically analyze the social and political realities presented on stage. This intellectual engagement allows the audience to consider how societal structures can be changed. The focus is on rational reflection rather than emotional immersion.

78. (D) A realistic play with a fictional plot and middle-class characters.
Prakarana is one of the ten major types of Sanskrit drama, characterized by an original, invented plot and commoner protagonists. Unlike the Nataka, which draws from myth or history, the Prakarana explores realistic social situations and middle-class characters. Sudraka's Mricchakatika is the most famous example of this genre. It provides a detailed portrayal of ancient Indian urban life.

79. (A) P-3, Q-1, R-2, S-4
Hamartia refers to the tragic error leading to a hero's downfall, while Hubris is excessive pride. Anagnorisis signifies the moment of recognition or discovery, and Catharsis is the emotional

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133. (C) I, II, and III
Six Characters in Search of an Author by Luigi Pirandello is a landmark of meta-theatre, exploring the complex relationship between art and reality. The play features fictional characters who interrupt a rehearsal, demanding that their story be told. Pirandello utilizes this innovative structure to challenge the audience's perceptions of truth and identity. It departs significantly from naturalism and traditional resolution.

134. (C) Statement I is true but Statement II is false.
In Indian aesthetics, Sringara is considered the "king of Rasas" and focuses on the emotion of love and eroticism, not terror. It is the most widely explored sentiment in classical Sanskrit literature and drama. Bhayanaka is the Rasa associated with terror. Each Rasa corresponds to a specific Sthayibhava, ensuring a precise and intended aesthetic response from the audience during performance.

135. (D) Bhavabhuti - Uttararamacaritam
Bhavabhuti is the author of the celebrated Sanskrit play Uttararamacaritam, which focuses on the later life of Rama and Sita. Sudraka wrote Mricchakatika, and Visakhadutta authored Mudrarakshasa. Kalidasa is known for Abhijnanasakuntalam and Malavikagnimitram. Each playwright and work represents a significant contribution to the classical Sanskrit dramatic canon, reflecting diverse themes and styles that continue to be studied and performed.

136. (A) Hamartia (Tragic)
The Natyasastra identifies four Vrittis, or styles of performance: Bharati (verbal), Sattvati (grand), Kaisiki (graceful), and Arabhati (energetic). These styles dictate the overall tone and techniques used in a play. Hamartia is a concept from Aristotelian tragedy referring to a hero's fatal flaw, and is not part of the Indian system of Vrittis. Understanding these styles is essential for appropriate staging.

137. (C) engage in disjointed, non-sequitur dialogue.
Absurdist playwrights view language as an inadequate and unreliable tool for communication, reflecting their perception of an irrational universe. Consequently, their characters often engage in disjointed and non-sequitur dialogue that highlights the breakdown of understanding and meaning. This linguistic fragmentation emphasizes the isolation of the individual and the futility of human interaction in an indifferent world. It is a defining characteristic.

138. (A) Absurdism - Highly realistic box sets
Absurdist drama typically utilizes minimalist and non-realistic settings, rather than highly detailed box sets, to reflect an irrational and fragmented reality. Greek drama is characterized by the use of masks and a chorus, while Elizabethan theatre featured open-air stages and blank verse. Neoclassical drama strictly adhered to the three unities. This pair incorrectly matches the genre with its characteristic scenic.

139. (D) Naturalism
Naturalism aims to depict life with extreme realism, focusing on the influence of environment and heredity on working-class characters. The use of highly detailed, authentic sets and colloquial, gritty dialogue is characteristic of this movement. By presenting a "slice of life" without idealization, naturalistic drama seeks to provide an objective observation of human struggles. It emerged as a scientific.

140. (B) A long speech by a character alone on stage, revealing their inner thoughts.
A soliloquy is a dramatic device where a character delivers a long speech while alone on stage, allowing the audience to hear their internal thoughts and motivations. This technique provides deep psychological insight into the character's state of mind and helps to advance the plot by revealing secrets or plans. It is a common feature in Elizabethan and classical drama.

141. (C) serious in nature and easily comprehended in one viewing.
In Aristotle's theory, magnitude refers to the appropriate length and seriousness of a tragedy's plot. It should be substantial enough to allow for a meaningful development of the action but concise enough to be easily understood as a unified whole. A plot with proper magnitude ensures the audience can follow the logical progression and experience the intended emotional impact within a single.

NODIA

106. (A) I, III, and IV
Aristotelian tragedy aims to evoke pity and fear through the imitation of a serious action, prioritized by a unified plot. The protagonist is not flawless but experiences a downfall due to a tragic error or Hamartia. The play utilizes mimesis to represent real-world events and characters in a way that resonates with the audience. These principles establish the foundation of Western.

107. (D) It provides a clear, didactic moral message at the end.
The Theatre of the Absurd intentionally avoids providing clear moral messages, as it reflects a world perceived as irrational and without inherent meaning. Instead, it highlights the breakdown of communication and the illogical nature of the human condition through repetitive dialogue and disjointed actions. By rejecting traditional didacticism, absurdist playwrights encourage the audience to confront the existential confusion of reality.

108. (B) I, II, III, and V
Realism aims to depict everyday life objectively, focusing on middle-class characters and social issues with naturalistic dialogue and authentic settings. Henrik Ibsen was a central figure in this movement, which sought to present a believable illusion of reality on stage. Realist plays avoided supernatural resolutions, preferring to explore the complexities of human relationships and societal constraints within a recognizable.

109. (C) Statement I is true but Statement II is false.
In Sanskrit theatre, the Sutradhara acts as the director and stage manager who introduces the play in the prologue. While he sets the stage and provides context, he does not typically participate as a character in the main plot. His role is to bridge the transition from the real world to the theatrical performance, ensuring the audience is prepared for the action.

110. (A) I, II, III, IV
Antigone was written by Sophocles in ancient Greece during the fifth century BCE. Hamlet was composed by William Shakespeare during the English Renaissance around 1600. A Doll's House was premiered by Henrik Ibsen in 1879, marking a key moment in modern realism. Waiting for Godot by Samuel Beckett was first performed in 1953, representing the Theatre of the Absurd.

111. (A) Complex, morally ambiguous protagonists.
Melodrama typically features archetypal characters with clearly defined moral identities, rather than complex or ambiguous protagonists. The focus is on sensational plots, high emotional stakes, and a clear distinction between the virtuous hero and the wicked villain. This genre prioritizes dramatic action and the ultimate triumph of justice over deep psychological exploration or moral nuance. It aims for immediate.

112. (B) highly detailed and authentic to the milieu.
Naturalist playwrights believed that heredity and environment were the primary forces shaping human character and behavior. Consequently, their stage settings were designed to be highly detailed and authentic representations of a specific milieu. This realistic environment served to ground the characters' actions and highlight the influence of their surroundings. The focus was on creating a believable "slice of life" on.

113. (B) Luigi Pirandello - Spanish
Luigi Pirandello was a renowned Italian playwright, not Spanish, and won the Nobel Prize in Literature for his innovative work. Anton Chekhov was Russian, Henrik Ibsen was Norwegian, and Moliere was French. Pirandello's plays often explored the themes of identity and the subjective nature of reality, making a significant impact on twentieth-century theatre. He is best known for Six Characters.

114. (A) Theatre of the Absurd
The scenario of two men waiting aimlessly for a person who never arrives is a perfect description of Samuel Beckett's Waiting for Godot. This play is a cornerstone of the Theatre of the Absurd, highlighting the perceived meaninglessness and futility of the human condition. Its use of repetitive dialogue and circular structure reflects an irrational world where logical progression and resolution are.

115. (C) A voice that comments on the action and provides a moral framework.
In Greek tragedy, the Chorus served as a collective voice that provided commentary on the action and offered a moral or societal framework

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151. (D) Seneca
Seneca was a prominent Roman philosopher and playwright whose tragedies were based on Greek models but featured heightened rhetoric and violence. His work significantly influenced Renaissance drama, particularly the development of the revenge tragedy in England. Seneca's focus on extreme emotions and moral corruption provided a template for later playwrights. His plays are characterized by their intense psychological focus and dark themes.

152. (A) Both A and R are true and R is the correct explanation of A.
Classical Sanskrit drama generally avoids tragic endings and the death of the protagonist to maintain a sense of cosmic harmony and order. This convention, known as Mangalanta, ensures that plays conclude on a positive and auspicious note. Indian aesthetics emphasizes the restorative power of art, suggesting that drama should leave the audience with a sense of emotional balance and.

153. (C) The imitation or representation of real-world actions in art.
Mimesis is an Aristotelian concept referring to the imitation or representation of real-world actions and characters within a work of art. According to Aristotle, humans have a natural instinct for imitation, and tragedy achieves its effect through the unified representation of a serious action. This process allows the audience to engage with the drama and experience the purgation of pity.

154. (A) P-2, Q-4, R-1, S-3
Realism focuses on the objective representation of everyday life, while Expressionism utilizes subjective distortion to convey internal emotional states. Symbolism relies on poetic suggestion to explore inner realities, and Absurdism highlights existential meaninglessness through circular and irrational plots. Each of these movements represents a distinct philosophical and aesthetic approach to drama, reflecting the diverse ways playwrights have sought to engage with human.

155. (D) It represents the intellectual or thematic thought process.
In Aristotle's Poetics, Dianoia refers to the intellectual thought or themes expressed through the dialogue and actions of the characters. It encompasses the reasoning and arguments presented within the play to convey a deeper meaning or social critique. Dianoia is one of the six essential elements of tragedy, working alongside plot and character to create a profound and coherent narrative.

156. (B) I, II, and III
Euripides was a critical and innovative Greek tragedian known for his skepticism toward traditional myths and his use of the 'Deus ex machina'. His plays, such as The Bacchae and Medea, explore complex psychological states and challenge the societal norms of his time. Although less popular than his contemporaries during his life, Euripides had a lasting impact on Western theatre.

157. (C) It relies on complex psychological nuance rather than plot.
Melodrama prioritizes sensational plots and high emotional stakes over complex psychological nuance or character development. It is characterized by clearly defined heroes and villains and the use of musical accompaniment to heighten suspense and sentiment. This genre aims to thrill the audience through spectacular scenic effects and a predictable triumph of good over evil. It remains a popular form.

158. (D) I, II, III, and IV
Venisamhara by Bhattanarayana is a six-act Nataka that explores the Vira rasa through the dramatization of the Mahabharata war. The play centers on Bhima as the heroic protagonist who seeks to fulfill his vow and restore his family's honor. It is characterized by its martial conflict and powerful rhetoric, reflecting the classical conventions of the heroic sentiment in Sanskrit drama.

159. (C) Statement I is true but Statement II is false.
Henrik Ibsen's Ghosts was highly controversial upon its premiere because it openly addressed taboo subjects like inherited disease and social hypocrisy. Many Victorian critics were scandalized by its realistic portrayal of moral decay and domestic unhappiness, leading to widespread condemnation. However, the play is now recognized as a masterpiece of modern realism that challenged the restrictive social and ethical norms.

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challenging the audience's perceptions of what is real. Pirandello's innovative dramatic structures significantly influenced twentieth-century theatre by moving away from the conventions of realism and naturalism.

196. (D) It ends with Macbeth successfully maintaining the throne.
Shakespeare's Macbeth is a tragedy that ends with the protagonist's downfall and death, rather than him successfully maintaining the throne. The play explores themes of destructive ambition and guilt as Macbeth's pursuit of power leads to moral decay and his ultimate defeat. His tragic end serves as a moral resolution to the chaos caused by his actions. This conclusion is a.

197. (A) Both Statement I and Statement II are true.
Arthur Miller's The Crucible was written as an allegory for the anti-communist hysteria of the McCarthy era, drawing parallels to the Salem witch trials. Miller himself was called to testify before the House Un-American Activities Committee, reflecting his personal engagement with the political climate of the time. The play explores the dangers of mass fear and the importance of individual integrity.

198. (B) Linear, logical plot progression
The Theatre of the Absurd intentionally rejects linear and logical plot progression, preferring circular and fragmented narratives to reflect an irrational universe. This style focuses on existential themes and the breakdown of language, often leaving the audience with a lack of clear resolution. By avoiding traditional structures, absurdist playwrights highlight the confusion and perceived futility of the human condition in the.

199. (D) a chorus that danced and sang in the orchestra.
Classical Greek tragedy evolved from religious festivals honoring Dionysus and consistently featured a chorus that danced and sang in the orchestra area. The chorus provided commentary on the action, represented the community's voice, and enhanced the emotional and religious significance of the performance. Their presence was a fundamental structural and thematic element of ancient Greek drama, bridging the gap between.

200. (A) Nandi - Benedictory verse
In Sanskrit drama, the Nandi is a benedictory verse recited at the beginning of the performance to invoke divine blessings and ensure its success. This conventional opening is an essential part of the classical tradition. Each term in Sanskrit dramaturgy has a specific role, such as the Sutradhara being the director and the Vidushaka being the comic relief character. Understanding these.

201. (C) Luigi Pirandello
Six Characters in Search of an Author is the most famous play by the Italian dramatist Luigi Pirandello. It is a landmark work of meta-theatre that explores the complex relationship between fictional characters, their creators, and reality. Pirandello's innovative structure challenged traditional dramatic forms and made a significant impact on modern theatre. His work continues to be celebrated for its.

202. (A) Both A and R are true and R is the correct explanation of A.
Realist dramatists like Ibsen abolished the use of traditional devices like soliloquies and asides to create a more believable and naturalistic flow of dialogue. They wanted the action on stage to mimic real-life conversations and interactions, avoiding artificial conventions that broke the theatrical illusion. This shift towards realism allowed for a deeper exploration of character psychology and social issues within.

203. (D) Excessive pride or arrogance that brings about a character's downfall.
Hubris is a central concept in Greek tragedy, referring to the excessive pride or arrogance that leads a protagonist to ignore divine warnings or societal laws. This overconfidence ultimately precipitates the hero's downfall, providing a moral lesson for the audience. Hubris is often linked to the hero's tragic flaw (Hamartia) and is essential for creating the reversal of fortune (Peripeteia).

204. (B) P-3, Q-1, R-2, S-4
Henrik Ibsen is the father of Realism, while Bertolt Brecht is associated with Epic Theatre. Eugene Ionesco is a leading figure in the Theatre of the Absurd, and August Strindberg's later works were highly influential on the development

NODIA

169. (C) A comedy characterized by broad satire and improbable situations.
Farce is a subgenre of comedy that relies on broad satire, physical humor, and highly improbable situations to entertain the audience. It often features stereotyped characters, mistaken identities, and rapid-fire dialogue to create a sense of chaotic fun. Farce prioritizes immediate laughter over deep character development or complex themes. Its primary goal is to provide lighthearted and unreflective entertainment through exaggeration.

170. (A) He introduced the second actor, enabling true dramatic dialogue.
Aeschylus is recognized for his significant contribution to Greek tragedy by introducing the second actor, which allowed for true dramatic dialogue between characters. Previously, the interaction was primarily between a single actor and the chorus. This innovation greatly expanded the possibilities for dramatic conflict and character development. Aeschylus is often called the father of tragedy for his foundational role in shaping.

171. (D) It asserts that the audience physically experiences the raw emotions (Bhavas) of the characters.
Rasa theory suggests that the audience experiences a refined, aesthetic sentiment rather than the raw, physical emotions (Bhavas) felt by the characters. This aesthetic savoring is achieved through the interaction of various dramatic elements on stage. While the characters undergo emotional turmoil, the spectator enjoys a generalized and transcendent experience. Rasa represents the ultimate goal of a successful theatrical performance.

172. (A) Both Statement I and Statement II are true.
Bertolt Brecht utilized historification by setting his plays in the past to provide a critical perspective on contemporary social and political issues. In Mother Courage and Her Children, the Thirty Years' War serves as a vehicle to critique how capitalism and greed drive and sustain conflict. This technique helps the audience to maintain an objective distance and analyze the underlying forces.

173. (C) Strict adherence to the unities of time and place
Shakespearean drama is characterized by its use of blank verse, complex characterization, and the blending of comic and tragic elements within a single play. Unlike neoclassical drama, Shakespeare did not strictly adhere to the unities of time and place, often setting his scenes across multiple years and distant geographical locations. This flexibility allowed him to create expansive and varied dramatic narratives.

174. (D) find themselves unable to act or change their circumstances.
In Absurdist drama, characters are often depicted as being trapped in a state of stagnation, unable to act effectively or change their circumstances. This paralysis reflects the perceived futility of human effort in an irrational and indifferent universe. By focusing on characters who are stuck in repetitive or meaningless routines, absurdist playwrights highlight the existential frustration and confusion of modern.

175. (A) Moliere - Satire of social hypocrisy
Moliere is renowned for his satirical comedies that expose societal hypocrisy and human flaws, such as religious pretense and greed. His plays utilize wit and humor to offer insightful social critique while providing entertainment. Arthur Miller is associated with social realism and critiques of the American Dream, while Samuel Beckett is a central figure in Absurdism. Ibsen is the father.

176. (B) Kalidasa
Abhijnanasakuntalam is the most famous play by the classical Sanskrit poet and dramatist Kalidasa. The story follows the love, separation, and eventual reunion of King Dushyanta and Sakuntala, incorporating themes of memory, fate, and divine intervention. It is celebrated for its poetic beauty and its mastery of the Sringara and Karuna rasas. Kalidasa's work has had a significant influence.

177. (A) Both A and R are true and R is the correct explanation of A.
Realist plays of the late nineteenth century were often considered scandalous because they depicted previously taboo subjects such as social hypocrisy and domestic dissatisfaction.

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expansive and varied narratives that continue to resonate.

232. (A) It emphasizes highly poetic, symbolic language over colloquial speech.
Naturalism emphasizes colloquial and realistic speech rather than highly poetic or symbolic language to accurately portray the "slice of life" on stage. Emile Zola was the movement's primary theorist, advocating for a scientific approach to drama that explored the influence of environment and heredity. Naturalistic plays often focused on the grittier aspects of human existence, presenting an objective observation.

233. (C) II, III, and V
Classical Indian drama was highly codified by the Natyasastra and frequently utilized both Sanskrit and Prakrit, making it bilingual. Music and dance were integral components of the performance, contributing to the overall aesthetic experience and the realization of Rasa. While comedies and heroic plays were popular, strict tragedies ending in death were generally avoided to maintain a sense of harmony.

234. (A) Both Statement I and Statement II are true.
In Epic Theatre, actors are encouraged to "demonstrate" their characters rather than fully inhabiting them emotionally to create an alienation effect. This technique prevents the audience from losing themselves in the theatrical illusion, encouraging critical reflection on the social and political issues presented. By highlighting the constructed nature of the play, Brecht aimed to provoke thought and inspire societal.

235. (D) Bertolt Brecht - Epic Theatre
Bertolt Brecht is the primary figure associated with Epic Theatre, a style designed to provoke critical thought and political awareness through the alienation effect. Henrik Ibsen is the father of Realism, and Samuel Beckett is a central figure in Absurdism. Moliere was a master of French comedy, not Greek tragedy. This pair correctly identifies the playwright's major and defining.

236. (B) Alienation
Aristotle identified six essential elements of tragedy: plot, character, thought, diction, song, and spectacle. Alienation is a modern concept associated with Bertolt Brecht's Epic Theatre, intended to distance the audience from the action for critical analysis. Aristotle's elements work together to evoke pity and fear and achieve catharsis, focusing on a unified and emotionally engaging imitation of action.

237. (C) Dionysus
Greek tragedy evolved from religious dithyrambs performed in honor of Dionysus, the god of wine, fertility, and theatre. Classical dramatic festivals, such as the City Dionysia, were sacred events where plays were staged as a form of worship and civic participation. This religious foundation influenced the structure and themes of Greek drama, including the central role of the.

238. (D) Prahasana - A serious, tragic monologue
Prahasana is one of the ten major types of Sanskrit drama, specifically a type of farce or satirical comedy, not a serious tragic monologue. A Nataka is based on myth, a Prakarana on an invented story, and a Bhana is a one-act monologue. This pair incorrectly identifies the nature of the Prahasana, which focuses on humorous and often bawdy situations.

239. (A) Brechtian Epic Theatre
Staging that includes visible lighting, on-stage costume changes, and songs that interrupt the narrative is a hallmark of Bertolt Brecht's Epic Theatre. These techniques are part of the alienation effect, designed to remind the audience of the play's artificiality and prevent emotional immersion. By highlighting the theatricality, Brecht aimed to encourage spectators to intellectually analyze the political messages.

NODIA

240. (B) A play combining elements of both tragedy and comedy, often featuring a serious plot with a happy resolution.
Tragicomedy is a genre that blends the serious themes of tragedy with the humor and lightheartedness of comedy. It often features a plot where a potentially tragic situation is averted, leading to a happy or positive resolution. This form allows for a more complex and realistic portrayal of the human experience, acknowledging the coexistence of suffering and joy in life.

day, in one location, and focus on one main plot. Unity of Theme, while important for coherence, was not one of the formal unities.

187. (D) competed with gladiator matches and chariot races for audiences.
Roman theatre frequently had to compete with more spectacular forms of entertainment, such as gladiator matches and chariot races, which were highly popular with the public. To attract audiences, Roman playwrights like Plautus and Terence often focused on broad comedy and engaging plots. This competitive environment influenced the development of Roman drama, prioritizing immediate entertainment and lively action over philosophical.

188. (B) Anton Chekhov - Renaissance
Anton Chekhov was a late nineteenth-century Russian playwright associated with psychological realism, not the Renaissance. William Shakespeare is the defining figure of the Elizabethan era, and Sophocles belongs to the classical Greek tradition. Bertolt Brecht was a major influence in twentieth-century theatre with his Epic Theatre. This pair incorrectly matches the playwright with their primary historical and theatrical era. Each figure.

189. (C) Theatre of the Absurd
The image of an individual trying to communicate with a deaf audience in a room filling with empty chairs is characteristic of the Theatre of the Absurd. This scenario highlights themes of isolation, the failure of language, and the perceived meaninglessness of human effort. Playwrights like Eugene Ionesco utilized such absurd and symbolic situations to explore the existential confusion of the.

190. (D) A style viewing humans as biological creatures of environment.
Naturalism is a theatrical style that views human beings as biological creatures significantly shaped by their environment and heredity. It aims for extreme realism, presenting a "slice of life" that avoids artificial plot structures and emphasizes objective observation. Naturalistic plays often explore the grittier aspects of society and the struggles of characters within a deterministic world. This approach was influenced by.

191. (A) Expressionism
Expressionism utilizes distorted and non-naturalistic set designs, such as tilted stages and harsh colors, to visualize the internal psychological state of the protagonist. This approach rejects objective reality in favor of a subjective representation of emotional or spiritual turmoil. By externalizing the internal world, expressionist drama aims to create a powerful and often nightmarish experience for the audience. The focus is on.

192. (B) Bhavabhuti
Uttararamacaritam is a celebrated Sanskrit play written by Bhavabhuti, focusing on the later life of Rama and Sita after the events of the Ramayana. The play is renowned for its profound exploration of the Karuna (pathetic) rasa and its beautiful poetic language. Bhavabhuti is considered one of the great masters of classical Sanskrit drama, known for his emotional depth and.

193. (B) displaying a physical attitude or gesture that embodies a character's social relationship.
Gestus is a key concept in Bertolt Brecht's Epic Theatre, referring to a physical gesture or attitude that reveals a character's social relationship or position. It is intended to be a clear and demonstrative action that conveys the underlying social and political meaning of a scene. By using Gestus, actors help the audience to maintain a critical distance and analyze.

194. (A) He is the Nayaka (hero) of the Dhirodatta (noble and brave) type.
In Kalidasa's Abhijnanasakuntalam, King Dushyanta is the Nayaka, specifically classified as the Dhirodatta type. This category represents a hero who is noble, brave, and possesses great self-control. Dushyanta's character and his struggle between love and duty are central to the development of the plot and the realization of Rasa. He embodies the idealized qualities of a classical Sanskrit hero.

195. (C) They constantly blur the line between illusion and reality.
Luigi Pirandello's plays are characterized by their constant blurring of the line between theatrical illusion and reality, often utilizing meta-theatre. His work explores the fluidity of identity and the subjective nature of truth,

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while Kalidasa is renowned for his poetic mastery and romantic themes.

214. (B) Theatre of the Absurd
A play featuring illogical scenes, characters who lose their identities, and dialogue that descends into gibberish is a definitive example of the Theatre of the Absurd. This movement explores the perceived meaninglessness of the human condition in an irrational universe. By rejecting traditional dramatic structures, absurdist playwrights like Ionesco and Beckett created a powerful and unsettling portrayal of existential confusion.

215. (D) The visual elements of a production, which Aristotle considered the least important artistic element.
In Aristotle's Poetics, Opsis or spectacle refers to the visual elements of a theatrical production, such as scenery and costumes. While important for performance, Aristotle considered it the least significant of the six elements of tragedy, as it belongs more to the craft of the stage manager than the poet. The focus of tragedy should remain on the plot and characters.

216. (A) their vocal delivery, dialogue, and song.
Vachika Abhinaya refers to the verbal component of acting in Indian dramaturgy, focusing on vocal delivery, dialogue, and song. It encompasses the use of proper intonation, rhythm, and diction to convey the character's emotions and the play's themes. This mode of expression is crucial for communicating the narrative and contributing to the overall realization of Rasa during the theatrical performance.

217. (C) Euripides
Medea is a powerful Greek tragedy written by Euripides, exploring themes of betrayal, revenge, and the psychological torment of its protagonist. The play is notable for its complex portrayal of Medea's extreme actions and its critical look at contemporary social and gender norms. Euripides' work often featured intense emotions and controversial subjects, distinguishing him from his peers in the Athenian drama.

218. (A) makeup, costumes, and props.
Aharya Abhinaya is the mode of acting in Indian dramaturgy that involves external elements such as makeup, costumes, ornaments, and stage props. These visual components help to define the character's identity, social status, and role within the play. Aharya is one of the four essential types of Abhinaya, working alongside body movement, speech, and internal emotional state to create a complete.

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219. (D) An allegorical drama where characters personify moral traits.
A morality play is a type of allegorical drama, popular during the late Middle Ages, where characters personify abstract moral qualities like Virtue, Vice, or Death. These plays were designed to provide moral instruction and explore the struggle between good and evil within the human soul. They were distinct from mystery plays and played a significant role in the development of theatre.

220. (B) He collaborated closely with Constantin Stanislavski at the Moscow Art Theatre.
Anton Chekhov is renowned for his collaboration with Constantin Stanislavski at the Moscow Art Theatre, where his major plays like The Seagull were premiered. This partnership was crucial for the development of modern acting techniques and the style of psychological realism. Chekhov's emphasis on mood and subtext required a new approach to performance, which Stanislavski's system provided, significantly influencing global.

221. (C) It always guarantees a happy, comic resolution for the hero.
Tragedy in the Western tradition is characterized by a protagonist's downfall rather than a happy or comic resolution. It originated in ancient Greece and typically involves a figure of high status experiencing a significant reversal of fortune due to a tragic flaw. Aristotle's theory emphasized that tragedy should evoke pity and fear, leading to an emotional purgation that provides deep insight.

222. (A) Both Statement I and Statement II are true.
Samuel Beckett's plays are definitive examples of the Theatre of the Absurd, featuring minimalist aesthetics and a tragicomic worldview. Endgame is one of his most significant works, portraying characters in a bleak and repetitive situation that explores existential futility. Beckett's use of language and dramatic structure highlights

of Expressionism. Each of these playwrights pioneered a distinct style that responded to the changing social and philosophical contexts of the late nineteenth.

205. (C) His comedies were known for their refined language and complex double plots.
Terence was a Roman playwright whose comedies were celebrated for their sophisticated and refined language, as well as their intricate use of double plots. Unlike the more boisterous works of Plautus, Terence's plays offered a more polished and intellectual form of entertainment. His work was highly esteemed by later scholars and influenced the development of comedy during the Renaissance and beyond.

206. (D) I, II, and III
The Natyasastra categorizes acting, or Abhinaya, into four types: Angika (body), Vachika (voice), Aharya (costume/makeup), and Sattvika (internal states). Angika refers to movements and gestures, while Vachika focuses on speech and song. Aharya encompasses all external visual elements, and Sattvika deals with the portrayal of genuine emotional responses. Understanding these categories is essential for achieving a complete and effective performance.

207. (A) It insists on photographic realism in set design.
Symbolist drama intentionally rejects photographic realism, preferring suggestive and poetic stage designs to evoke mood and spiritual truth. It relies on metaphor and atmosphere rather than a literal representation of the physical world. Key figures like Maurice Maeterlinck used this approach to explore themes of death and existence. Symbolism aimed to engage the audience's subconscious through the power of.

208. (B) I, II, IV, and V
Aristophanes' plays are classic examples of Greek Old Comedy, characterized by their highly political satire, use of a chorus, and frequent use of bawdy humor. Works like The Clouds satirized prominent contemporary figures and intellectual movements. His comedies provided a sharp critique of Athenian society while offering boisterous entertainment. They remain important for their historical insight and comedic mastery.

209. (D) Statement I is false but Statement II is true.
A Prakarana type of Sanskrit play features an original, invented plot rather than one drawn from historical or mythic epics. Sudraka's Mricchakatika is a prime example of this genre because it portrays a fictional story involving common people from various social backgrounds. This focus on original narrative and social realism distinguishes the Prakarana from the more formal Nataka genre.

210. (A) Nataka - Heroic play
A Nataka is a major genre of Sanskrit drama characterized by a heroic or divine protagonist and a plot based on well-known myths or epics. The Vidushaka is a comic figure, the Sutradhara is the director, and the Nandi is the benedictory prayer. This pair correctly identifies the Nataka as the traditional heroic play within the classical Indian dramatic tradition.

211. (C) A Doll's House
A Doll's House is a seminal work of modern realism written by Henrik Ibsen and is not part of the Theatre of the Absurd. Absurdist plays, like Waiting for Godot and The Bald Soprano, focus on existential meaninglessness and the breakdown of logic. Ibsen's play, however, explores realistic social and domestic issues with a logical narrative and a clear critique.

212. (D) intellectually analyze the social causes of the characters' behaviors.
Brecht's alienation effect is designed to prevent emotional immersion, forcing the audience to maintain a critical distance from the action. This detachment encourages viewers to intellectually analyze the social and economic forces that shape the characters' behaviors and choices. By provoking rational thought rather than passive empathy, Brecht aimed to inspire the audience to consider how societal structures could be.

213. (C) Bhavabhuti - Malavikagnimitram
Malavikagnimitram is a court comedy written by Kalidasa, not Bhavabhuti. Bhavabhuti is known for Uttararamacaritam, while Kalidasa authored works like Vikramorvasiyam and Abhijnanasakuntalam. Each playwright has a distinct style and body of work within the classical Sanskrit dramatic tradition. Bhavabhuti is celebrated for his deep exploration of pathos,

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160. (B) Naturalism - A slice of life
Naturalism is often described as providing a "slice of life" on stage, focusing on the objective and detailed representation of human behavior within a specific environment. Realism also aims for an illusion of real life, while Expressionism utilizes dreamlike logic and subjective distortion. Symbolism emphasizes poetic suggestion over scientific determinism. This pair correctly matches the theatrical movement with its.

161. (B) Hamartia (Error)
The structural junctures in a Sanskrit play, known as Sandhis, include Mukha (opening), Pratimukha (progression), Garbha (development), Vimarsha (pause), and Nirvahana (resolution). Hamartia is an Aristotelian concept from Western tragedy referring to a tragic flaw and is not part of the traditional Sanskrit plot structure. Each Sandhi marks a specific stage in the progression of the plot toward its final goal.

162. (A) the unities of time, place, and action.
Classical French tragedy, represented by playwrights like Racine, strictly adhered to neoclassical rules, particularly the unities of time, place, and action. These regulations ensured that the play's narrative was concentrated and focused, taking place within twenty-four hours in a single location. This approach aimed for structural clarity and emotional intensity, avoiding the perceived chaos of subplots or shifting.

163. (C) Verfremdungseffekt - Roman
Verfremdungseffekt, or the alienation effect, is a German term associated with the 20th-century theatre of Bertolt Brecht, not ancient Rome. Catharsis and Mimesis are Greek terms introduced by Aristotle, while Rasa is a fundamental concept in Indian aesthetics. This pair incorrectly identifies the origin of a key dramaturgical concept. Understanding the historical and cultural context of these terms is essential.

164. (D) Poor Theatre
Poor Theatre, a concept developed by Jerzy Grotowski, emphasizes the essential relationship between the actor and the audience by stripping away non-essential elements like elaborate sets and costumes. By relying solely on the physical and vocal skills of the performers, this approach seeks to create a more direct and visceral theatrical experience. It rejects the "richness" of modern technology in favor.

165. (C) A didactic form of theatre intended to provoke rational thought and political action.
Epic Theatre is a didactic style of drama developed by Bertolt Brecht to encourage the audience to think critically about social and political issues. It utilizes techniques like the alienation effect and episodic structure to prevent emotional immersion and promote rational analysis. By highlighting the constructed nature of the play, Brecht aimed to inspire viewers to consider the possibility of.

166. (B) a renowned king or divine figure from myth/history.
According to the rules of Sanskrit dramaturgy, the protagonist of a Nataka must be a well-known heroic or divine figure, typically a king or a deity. This character should embody noble qualities and face challenges that test their virtue and strength. The plot is drawn from historical epics or mythological sources, ensuring the story has a significant and established place.

167. (D) Bhasa
Svapnavasavadattam is widely considered the finest work of the early Sanskrit playwright Bhasa. The play's plot revolves around King Udayana's political restoration and his enduring love for his queen, Vasavadatta. Bhasa is noted for his skill in creating complex emotional situations and dynamic action. His works were rediscovered in the early 20th century, significantly expanding our understanding of early.

168. (A) Realistic/Naturalistic conventions.
Breaking the fourth wall, where characters directly address the audience or acknowledge their status as performers, is a departure from strict realistic or naturalistic conventions. These styles aim to maintain a consistent illusion of a self-contained reality on stage. Techniques that disrupt this illusion are more characteristic of presentational theatre styles like Epic Theatre or meta-theatre. It changes the audience's relationship.

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the isolation and struggle for meaning in an indifferent universe. His influence.

223. (A) Neoclassicism
Realism, Expressionism, and Absurdism are all significant movements associated with late 19th and 20th-century theatre, each responding to changing philosophical and social contexts. Neoclassicism, however, was a dominant style in the 17th and 18th centuries that emphasized strict adherence to classical rules and unities. Each 'ism' represents a distinct approach to dramatic form, content, and the relationship between art.

224. (B) satire and caricature.
Moliere utilized satire and caricature in his comedies to mock social vices and human folly, aiming to correct behavior through laughter. His characters often embody specific flaws, such as religious hypocrisy or obsessive greed, which are exaggerated for comedic effect. This approach allowed Moliere to provide both entertainment and insightful social critique, making him a master of the French.

225. (B) Realism - Illusion of real life on stage
Realism is a theatrical movement that aims to create a believable illusion of everyday life on stage through naturalistic dialogue and settings. Epic Theatre focuses on the alienation effect, and Symbolism prioritizes poetic suggestion over photographic detail. Farce is characterized by broad physical humor rather than deep tragedy. This pair correctly identifies the core philosophy and objective of the realist movement.

226. (A) Moliere
Tartuffe is one of Moliere's most famous and controversial satirical comedies, exposing religious hypocrisy and the dangers of blind trust. The play follows the character of Tartuffe as he manipulates a wealthy man, using a mask of piety to achieve his own ends. Moliere's sharp wit and insightful critique of human nature made the play a masterpiece of French.

227. (A) Both A and R are true and R is the correct explanation of A.
Expressionist playwrights frequently used unnamed characters to represent archetypes and the internal psychological state of the protagonist rather than individualized personalities. This technique emphasizes the universal nature of the character's struggle and the subjective experience of the modern individual. By moving away from specific identities, expressionism aimed to convey intense emotional truths and the fractured reality of the human psyche.

NODIA

228. (D) The involuntary, authentic physical expressions of emotion like sweating or trembling. Sattvika Abhinaya in the Natyasastra refers to the portrayal of authentic and involuntary physical responses to emotion, such as trembling, tears, or sweating. This mode of acting is considered the most difficult and highest form, as it requires the performer to truly experience the character's internal state. It works in conjunction with other forms of Abhinaya to create a believable performance.

229. (C) P-3, Q-4, R-1, S-2
Henrik Ibsen was Norwegian, Anton Chekhov was Russian, and Luigi Pirandello was Italian. Arthur Miller was a prominent American playwright. This match correctly identifies the nationalities of these four influential figures, each of whom made significant contributions to their national literatures and the broader development of modern world drama through their unique styles and thematic concerns during their careers.

230. (B) It refers to the purgation or purification of emotions through art.
Catharsis is a central concept in Aristotle's theory of tragedy, referring to the purification of emotions, specifically pity and fear, experienced by the audience. By witnessing the tragic downfall of a protagonist, the spectator undergoes a psychological release that provides emotional balance and intellectual clarity. This process is the ultimate goal of tragedy, ensuring that the theatrical experience is meaningful.

231. (D) I, III, and IV
William Shakespeare was a central figure of the English Renaissance, associated with the Globe Theatre and writing in Early Modern English. His works include major tragedies like Othello and King Lear, which explore complex human emotions and societal themes. Unlike neoclassical dramatists, Shakespeare did not strictly adhere to the classical unities, creating

Playwrights like Ibsen and Strindberg sought to expose the darker aspects of contemporary society, challenging the restrictive moral and social conventions of their time. This honest portrayal of human struggles sparked significant debate and transformed theatre.

178. (A) The female protagonist/heroine
In the context of Indian dramaturgy, Nayika refers to the female protagonist or heroine of the play. There are various classifications of Nayikas based on their character, situation, and relationship with the hero. Each type has specific traits and emotional states that contribute to the overall development of the plot and the realization of Rasa. The Nayika is a central figure.

179. (C) P-3, Q-1, R-4, S-2
Aristophanes authored the Greek comedy The Frogs, while Seneca wrote the Roman tragedy Thyestes. Moliere created the satirical comedy Tartuffe, and Arthur Miller produced the social drama The Crucible. Each of these plays reflects the unique style and thematic concerns of its author and the historical period in which it was written. They represent important milestones in the development of.

180. (D) It is the stage of pause or crisis before the climax.
Vimarsha is the fourth Sandhi, or structural juncture, in a Sanskrit play, representing a stage of crisis or reflection before the final resolution. It often involves a significant challenge or obstacle that tests the protagonist and creates suspense for the audience. This pause allows for the internal and external forces of the plot to converge, leading toward the ultimate conclusion or.

181. (C) II, III, and IV
Anton Chekhov is celebrated for his psychological realism and "comedy of moods," as seen in works like The Seagull and Uncle Vanya. His plays often feature characters whose dialogue reflects their internal thoughts and social isolation, rather than direct communication. This approach creates a complex and atmospheric portrayal of human relationships and the subtle shifts in character dynamics that define his.

182. (B) It aims to perfectly replicate the visual reality of the everyday world.
Expressionism intentionally rejects the perfect replication of visual reality, focusing instead on the subjective and distorted representation of internal psychological states. It utilizes symbolic set designs and non-naturalistic techniques to convey the protagonist's emotional or spiritual turmoil. This movement aimed to express the internal experience of the individual rather than providing an objective observation of the external world. It influenced many.

183. (D) I, II, III, and IV
Tragicomedy was theorized during the Renaissance as a genre that mixes serious and comic elements and characters. It typically presents a serious threat that is ultimately resolved through a happy or miraculous conclusion, as seen in Shakespeare's The Winter's Tale. This form allows for a more nuanced and realistic portrayal of life's complexities by acknowledging both tragic and humorous aspects within.

184. (C) Statement I is true but Statement II is false.
In Indian aesthetics, the Bhava is the internal emotion or state of being, while Rasa is the resulting aesthetic experience enjoyed by the audience. Both the actors and the audience participate in this emotional process, as the performance aims to evoke a specific Rasa in the spectator through the depiction of various Bhavas. The successful realization of Rasa is the ultimate.

185. (C) Hubris - Excessive pride leading to a downfall
Hubris is an Aristotelian concept referring to the excessive pride or arrogance that leads to a protagonist's downfall in a tragedy. Anagnorisis is the moment of recognition, and Peripeteia is the sudden reversal of fortune. Catharsis is the emotional purgation experienced by the audience at the play's conclusion. Each of these terms defines a crucial structural or emotional element within.

186. (A) Unity of Theme
The three unities traditionally associated with neoclassical drama are the unities of time, place, and action. These rules were derived from interpretations of Aristotle's Poetics and mandated that a play should occur within a single

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241. (A) Arambha
In the structural progression of a Sanskrit play, Arambha is the initial stage where the effort toward the goal begins. It is the first of the five Avasthas, or stages of action, defined in the Natyasastra. This stage sets the plot in motion and leads into the subsequent phases of effort, hope, and eventual attainment of the hero's objective.

242. (A) Aristophanes
The Frogs is a famous Greek Old Comedy written by Aristophanes, known for its sharp satire and literary criticism. The play features the god Dionysus traveling to the underworld to bring back a great tragedian to save Athens. Aristophanes utilizes this comedic premise to compare the merits of Aeschylus and Euripides, reflecting the intellectual and social concerns of his time.

243. (C) Realism
The introduction of the box set in late 19th-century theatre was a significant advancement that supported the rise of realism. By providing a three-dimensional and detailed domestic environment, the box set helped to create a believable illusion of everyday life on stage. This realistic setting allowed playwrights to explore psychological depth and social issues within a recognizable and authentic physical.

244. (D) The opening prayer or benedictory verse invoking deities.
The Nandi is a benedictory verse recited at the beginning of a Sanskrit play to invoke divine blessings for the successful completion of the performance. It is an essential structural element that sets an auspicious tone and signals the transition from the real world to the theatrical event. The Nandi typically praises specific deities and ensures the well-being of the performers.

245. (C) He is a central figure in the Theatre of the Absurd.
Eugene Ionesco is a leading figure in the Theatre of the Absurd, known for plays like Rhinoceros and The Bald Soprano. His work explores the breakdown of logic and communication in an irrational world, often utilizing absurd and symbolic situations. Ionesco's plays challenge traditional dramatic conventions and reflect the existential anxieties of the mid-twentieth century. He emphasized the isolation.

246. (B) It typically utilized realistic, highly detailed physical sets.
Classical Sanskrit theatre did not typically utilize realistic or highly detailed physical sets, relying instead on stylized gestures and the audience's imagination. The performance was highly codified, using hand gestures (Mudras) and specific movements to convey the setting and action. This focus on symbolic representation allowed for a flexible and imaginative theatrical experience that emphasized the emotional essence of.

NODIA

247. (A) Both Statement I and Statement II are true.
In Sanskrit dramaturgy, Bija is the initial seed or root cause that sets the plot in motion toward the desired goal. Bindu is the "drop" or element that helps to bridge gaps in the narrative and ensure continuity when the main action seems to pause. These are two of the five Arthaprakritis, or plot elements, that ensure structural coherence and progression.

248. (A) Unity of Emotion
The three unities of classical drama, as interpreted from Aristotle's Poetics, are the unities of time, place, and action. These rules mandate a concentrated narrative structure occurring within one day, in a single location, and with one main plot. Unity of Emotion, while contributing to the play's overall impact, was not one of the formal structural unities defined by neoclassical.

249. (C) Nora leaving her husband and children to find herself.
To critique the restrictive gender roles of Victorian society, Henrik Ibsen ended A Doll's House with Nora's decision to leave her husband and children. This radical conclusion challenged contemporary social norms and highlighted the importance of individual self-discovery and freedom. Nora's departure remains a powerful and controversial moment in modern drama, marking a significant shift toward social realism and.

250. (A) Absurdism - Life is inherently meaningless and illogical.
Absurdism is a philosophical and theatrical movement positing that the human condition is inherently meaningless and illogical. This worldview is reflected in plays that feature circular plots, repetitive dialogue, and a rejection of traditional cause-and-effect narratives. By dramatizing the sense of existential confusion, absurdist playwrights like Beckett and Ionesco encouraged the audience to confront the irrationality of reality and.

251. (B) Intersections between Indian and Western traditions
The systematic comparative analysis of theatrical traditions highlights the fundamental theoretical intersections shared between Indian and Western dramatic concepts. This cross-cultural examination allows scholars to identify common ground while respecting unique aesthetic heritages. Understanding these intersections is crucial for developing a comprehensive global perspective on how various foundational principles govern performative spaces.

252. (A) Ancient aesthetic and performative principles
Classical Indian theatrical traditions are firmly grounded in ancient aesthetic and performative principles that have historically shaped the nature of performance. These foundational elements differentiate the tradition from other global frameworks by prioritizing specific spiritual and artistic values. This deep-rooted heritage provides a unique structural basis for the creation and interpretation of complex dramatic literature.

253. (C) Distinct performative and theoretical boundaries
Western dramatic theory focuses on establishing distinct performative and theoretical boundaries that define the scope of theatrical works. This framework contrasts with other traditions by emphasizing specific structural limits and organizational rules. Analyzing these boundaries allows for a clearer understanding of how the Western theatrical tradition operates and how it distinguishes its specific methods of stagecraft.

254. (D) Investigating both Indian and Western dramaturgy
Capturing the complete essence of the theatrical arts requires a thorough and parallel investigation into both Indian and Western dramaturgy. This balanced academic approach ensures that the diverse conceptual formulations and structural foundations of global performance are fully understood. By studying both major traditions, scholars gain the necessary insight into the governing principles that define diverse performative environments.

255. (C) The fundamental aesthetic objectives that playwrights strive to achieve
Theoretical discussions regarding the concept of drama emphasize the fundamental aesthetic objectives that playwrights and theorists aim to fulfill through their work. This discourse illustrates the core artistic goals driving the creation of theatrical performances across different cultures. Understanding these objectives is vital for analyzing how dramatic literature communicates meaning and achieves its intended impact on the audience.

256. (B) Organizational principles of elements and structure
The organizational principles governing the elements and structure of theatrical works exhibit significant variation when viewed through different dramaturgical lenses. These principles determine how components like plot and character are arranged to create a cohesive performance. Recognizing these variations is essential for understanding the unique cultural aesthetics that influence the structural foundations of dramatic literature in different traditions.

257. (D) Meticulously for a cohesive performative experience
In Indian dramaturgy, the elements and structure of a play are categorized with meticulous care to ensure a unified and cohesive experience for the audience. This systematic arrangement adheres to classical theoretical mandates that govern the performative space. Such precise classification helps in maintaining the integrity of the artistic vision while fulfilling the requirements of traditional Indian theatrical aesthetics.

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258. (A) Structural integrity and specific organizational components
Western dramatic theory prioritizes structural integrity and the use of specific organizational components to build a solid framework for performance. This emphasis ensures that the narrative and performative elements work together in a logical and balanced manner. By focusing on these structural foundations, the Western tradition creates a clear architecture that defines the construction and execution of theatrical texts.

259. (C) Inherent cultural aesthetics
The underlying architecture of a play is significantly shaped by the inherent cultural aesthetics of the tradition from which it emerges. These aesthetic values influence how dramatic elements are structured and how narratives are staged to produce meaning. Comparative analysis reveals that the fundamental design of a theatrical work is a reflection of its broader cultural and theoretical environment.

260. (A) Deconstructing texts and performances
Evaluating the elements and structure of a play serves as a vital methodological approach for deconstructing theatrical texts and performances. This analysis allows scholars to uncover the intricate ways in which dramatic narratives are constructed across different historical periods. Understanding these foundational structures is essential for interpreting how meaning is generated and communicated within the diverse landscape of global theater.

261. (D) Tragedy
Tragedy serves as a foundational classification in theatrical literature, characterized by its focus on serious themes and the exploration of profound human struggles. This form typically examines the inevitable downfalls and hardships that define the human condition. By engaging with these weighty subjects, tragedy aims to evoke a deep emotional response and offer insights into the complexities of human existence.

262. (B) Humorous elements and restorative conclusions
Comedy is a major theatrical classification distinguished by its lighthearted tone and the inclusion of humorous elements throughout the narrative. Unlike more serious forms, it typically moves toward a restorative conclusion that resolves conflicts in a positive manner. This genre prioritizes entertainment and social commentary through wit, ensuring that the final outcome provides a sense of balance and relief.

NODIA

263. (C) A hybrid blending serious thematic weight with humorous elements
Tragic comedy functions as a hybrid dramatic form that integrates the serious thematic weight of tragedy with the more optimistic or humorous aspects of comedy. This synthesis allows playwrights to explore complex narratives that do not fit strictly into one category. By blending these contrasting elements, the form creates a unique emotional landscape that reflects the multifaceted nature of reality.

264. (D) Specific horizons of expectation regarding the narrative
The various classifications of drama, including tragedy, comedy, and tragic comedy, serve to establish specific horizons of expectation for the viewing audience. These generic categories provide a framework that helps spectators anticipate the tone, structure, and eventual resolution of the performance. Understanding these expectations is crucial for analyzing how playwrights either fulfill or challenge traditional narrative and emotional boundaries.

265. (A) Their structural versatility in dramatic literature
Studying the distinct classifications of Western drama reveals the significant structural versatility possessed by playwrights within this tradition. By mastering forms ranging from tragedy to comedy, writers demonstrate their ability to adapt dramatic techniques to suit diverse narrative needs. This flexibility allows for a rich and varied body of literature that can address a wide spectrum of human experiences and themes.

266. (B) Using heightened theatrical mechanics
Melodrama and farce are theatrical genres that utilize heightened mechanics to generate specific reactions from the audience. These forms often step away from strict realism to emphasize dramatic impact and emotional or comedic intensity. By employing these specialized techniques, both genres ensure that

(C) Proscenium is always political, whereas Street theatre is strictly commercial and profit-driven.
(D) Proscenium is performed outdoors, while Street theatre is conducted indoors in auditoriums.

18. If a playwright incorporates the Chhau dance technique into a modern play addressing contemporary political corruption, they are exemplifying the principles of:
(A) Theatre of Roots
(B) Alternate Theatre
(C) Invisible Theatre
(D) Parsi Theatre

19. The National School of Drama (NSD) was set up by the Sangeet Natak Akademi in which year?
(A) 1959
(B) 1965
(C) 1971
(D) 1982

20. What is 'Alternate Theatre' in the Indian context?
(A) Theatre strictly meant for rural audiences and performed in local community centers.
(B) Plays performed by understudies and apprentice actors in mainstream commercial venues.
(C) Theatre funded by corporate sponsors for large-scale product marketing and branding.
(D) Experimental and non-mainstream performances challenging established commercial and aesthetic norms.

21. Which statement correctly identifies the contribution of Ebrahim Alkazi?
(A) He founded the IPTA movement in Bengal and led the peasant mobilization programs.
(B) He is a playwright famous for writing 'Nagamandala' and other folklore-based plays.
(C) He revolutionized theatre training in India as the director of NSD, emphasizing scenic design and discipline.
(D) He popularized street theatre in North India through the Jana Natya Manch collective.

22. Which of the following statements regarding the play 'Nabanna' is incorrect?
(A) It was written by Bijon Bhattacharya.
(B) It was a major production of the Parsi Theatre companies.
(C) It deals with the Bengal Famine of 1943.
(D) It marked a definitive shift towards realism in Indian theatre.

23. Read the given statements and choose the correct option.
Statement I: Habib Tanvir's 'Naya Theatre' integrated Chhattisgarhi folk artists with modern theatrical techniques.
Statement II: 'Charandas Chor' is a famous play produced by Naya Theatre.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

24. Identify the correct pair of theatre institution and its location:
(A) Ninasam - Heggodu
(B) Rangmandal - Kolkata
(C) Ranga Shankara - Mumbai
(D) Prithvi Theatre - Delhi

25. Identify the incorrect pair of regional theatre personality and their state:
(A) Satish Alekar - Maharashtra
(B) Ratan Thiyam - Manipur
(C) Utpal Dutt - Punjab
(D) K.N. Panikkar - Kerala

26. Who wrote the influential play 'Hayavadana', drawing from Thomas Mann's 'The Transposed Heads'?
(A) Girish Karnad
(B) Mahesh Dattani
(C) Chandrashekhara Kambara
(D) Vijay Tendulkar

27. How does Augusto Boal define the 'Joker' in the Theatre of the Oppressed?
(A) A comic relief character designed solely to entertain the audience
(B) The main antagonist who represents the oppressive forces in the play
(C) The financial sponsor who manages the commercial aspects of the performance
(D) The facilitator who mediates between the actors and the 'spect-actors'

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276. (A) The distorted, subjective inner experiences of characters
Expressionism is a theatrical movement that seeks to project the distorted and subjective inner experiences of characters directly onto the external stage. This approach often involves the use of stylized sets and exaggerated performances to represent psychological states rather than objective reality. By externalizing the internal world, expressionism provides a powerful means of exploring intense emotions and personal perceptions of reality.

277. (D) The absurd
The theatre of the absurd emerged as a response to the perceived meaninglessness and chaotic lack of purpose found in the human condition. It explores the struggle of individuals seeking order in a world that often defies logic and reason. By presenting irrational situations, this movement challenges traditional narrative structures and reflects a deep philosophical inquiry into the nature of existence.

278. (B) Cyclical or non-logical structures
The theatre of the absurd often utilizes cyclical or non-logical structures to emphasize its themes of meaninglessness and futility. These plays frequently lack traditional character development and linear plot progression, instead focusing on repetitive actions and fragmented dialogue. This structural choice reflects the belief that human existence is often trapped in meaningless patterns that defy simple explanation or resolution.

279. (C) Didactic form for socio-political reflection
Epic theatre is a fundamentally didactic form of drama designed to interrupt the audience's emotional immersion in the narrative. Its primary goal is to provoke critical thinking and socio-political reflection regarding the issues presented on stage. By using various alienation effects, it encourages viewers to maintain an objective distance and consider the possibility of social change and political action.

280. (D) Disrupted the status quo and expanded possibilities
The emergence of expressionism, the absurd, and epic theatre significantly disrupted the theatrical status quo by challenging traditional conventions and expectations. These movements introduced new ways of thinking about performance and the relationship between the stage and the audience. Consequently, they greatly expanded the possibilities for dramatic expression, paving the way for further innovation and experimentation in modern theater.

281. (A) Poetic refinement and structural mastery
Kalidasa is celebrated within the tradition of Sanskrit drama for his unparalleled poetic refinement and exceptional structural mastery. His works exemplify the highest standards of classical dramaturgy, blending beautiful language with sophisticated narrative construction. This contribution has made him a monumental figure whose influence persists, defining the intellectual and artistic rigor expected of great playwrights in the Indian theatrical lineage.

282. (B) Shaped thematic and performative scope
Bhasa's contribution to early Indian theatrical traditions was instrumental in shaping the thematic and performative scope of the classical stage. His work provided a foundational framework that influenced subsequent generations of playwrights and performers. By exploring diverse subjects and innovative techniques, Bhasa helped establish the parameters of Sanskrit drama and enriched the cultural heritage of ancient Indian performance arts.

283. (B) Sudraka
Sudraka is noted for a unique theatrical vision that introduced distinct socio-political dimensions to the classical Indian stage. His work expanded the range of subjects addressed in Sanskrit drama, moving beyond traditional courtly or mythological themes. This contribution allowed for a more nuanced exploration of social realities, making his plays a vital part of the rich and diverse dramatic heritage.

284. (A) Diverse techniques and thematic preoccupations
The collective assessment of prominent Sanskrit playwrights reveals a diverse array of dramatic techniques and wide-ranging thematic preoccupations. From poetic refinement to socio-political commentary, their works showcase the breadth of the ancient Indian theatrical tradition. This diversity demonstrates the intellectual

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complexity and creative vitality of the era, illustrating how different authors contributed unique perspectives to the development of dramaturgy.

285. (C) Legacy of complex dramatic literature
Together, the major Sanskrit playwrights established a formidable legacy of complex dramatic literature that continues to define classical Indian theater. Their works are characterized by intellectual rigor and a sophisticated understanding of human experience and stagecraft. This enduring heritage serves as a foundation for the study of ancient performance and highlights the significant artistic achievements of the Sanskrit tradition.

286. (D) Bhavabhuti
Bhavabhuti is recognized in the Sanskrit tradition for his deep psychological insight and profound emotional resonance, which significantly expanded the expressive capacities of the stage. His work delves into the complexities of the human heart, offering a nuanced portrayal of inner feelings and internal conflicts. This contribution added a new layer of depth to classical drama, enriching its emotional landscape.

287. (C) Intricate political maneuvering and statecraft
Visakhadutta's contribution to Sanskrit literature is distinguished by a clear departure from conventional romantic narratives. Instead, his work focuses on the intricate world of political maneuvering and complex statecraft. By centering his plays on these serious and intellectually demanding themes, he introduced a different kind of tension and drama to the classical stage, highlighting the realities of power.

288. (B) By intense dramatic conflict and robust narrative drive
The work of Bhattanarayana is primarily characterized by its intense dramatic conflict and a robust narrative drive that keeps the performance moving forward. His plays are known for their energy and the powerful way they present clashes between characters and ideas. This focus on dynamic action and narrative strength contributes to the overall diversity and vitality of Sanskrit dramaturgy.

289. (D) Vast thematic diversity in the work
Examining the works of playwrights like Bhavabhuti and Visakhadutta illuminates the vast thematic diversity inherent in the Sanskrit dramatic tradition. These authors explored a wide range of subjects, from emotional introspection to political intrigue, showing that the classical stage was capable of addressing many facets of life. This diversity underscores the richness of the tradition and its enduring relevance.

290. (A) From emotional introspection to political drama
The domain of Sanskrit drama encompasses a wide spectrum of human experience, ranging from intense emotional introspection to rigorous political drama. This broad coverage reflects the ability of ancient playwrights to capture the complexities of both private feelings and public life. By addressing such diverse experiences, the tradition offers a comprehensive view of the human condition through a sophisticated theatrical lens.

291. (C) Aeschylus, Sophocles, and Euripides
In the context of Ancient Greek theatre, Aeschylus, Sophocles, and Euripides form a famous triad of playwrights whose work collectively defined the tragic form. These three authors established the fundamental standards for tragedy, exploring themes that would resonate through centuries of dramatic literature. Their contributions are essential for understanding the origins and evolution of the Western tragic tradition on stage.

292. (A) Paradigms of moral conflict and human suffering
The triad of Ancient Greek tragic playwrights established enduring paradigms of moral conflict and human suffering that continue to influence drama today. Their works focused on the deep ethical dilemmas faced by individuals and the profound pain that often results from those choices. By formalizing these themes, they created a lasting framework for the exploration of the tragic human condition.

293. (D) Sharp satirical critiques and civic commentary
Aristophanes made a singular contribution to the world of classical comedy by formalizing the genre through sharp satirical critiques and

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robust civic commentary. His plays utilized humor to address the political and social issues of his time, using wit to challenge authority and societal norms. This approach created a model for comedy that combines entertainment with serious intellectual and social engagement.

294. (B) Seneca
Within the Roman theatrical context, Seneca stands as a paramount figure whose work had a significant impact on the development of later drama. His tragedies are noted for their unique stylistic and thematic elements, which differentiated them from earlier Greek models. Studying Seneca's contributions is vital for understanding the Roman influence on the broader trajectory of Western dramatic history and literature.

295. (C) Rhetorical brilliance and dark themes
A major characteristic of Seneca's contribution to tragedy is his intensive focus on rhetorical brilliance combined with dark and intense psychological themes. This style heavily influenced later dramatists, who drew upon his use of sophisticated language and exploration of the macabre. His emphasis on the internal torment of characters and the power of speech created a lasting legacy in theater.

296. (D) Shakespeare and Moliere
Shakespeare and Moliere are recognized as foundational figures in Western drama, having established enduring standards for tragic and comedic forms respectively. Their works have served as benchmarks for quality and structure in the theatrical arts for centuries. By mastering these primary genres, both playwrights contributed significantly to the stabilization and development of the Western dramatic tradition across different eras.

297. (A) Ibsen and Chekov
Playwrights like Ibsen and Chekov were pioneers on the Western stage, introducing realistic nuances and profound psychological depth to dramatic literature. Their works moved away from stylized performances to focus on the authentic complexities of human character and social reality. This shift fundamentally changed the nature of modern theater, encouraging a more subtle and introspective approach to narrative and performance.

298. (B) Dismantling illusions and metatheatre
Brecht and Pirandello expanded the domain of Western theater by dismantling traditional stage illusions and introducing radical methodologies. Their work often engaged in metatheatrical inquiries, forcing the audience to acknowledge the artificial nature of the performance. By breaking the fourth wall and challenging conventional storytelling, they opened new avenues for critical engagement and social commentary within the modern theatrical space.

299. (B) Poignant social critiques
Arthur Miller's contribution to the legacy of Western playwrights is primarily defined by his poignant social critiques. His work often examines the intersection of individual lives and the larger social and economic forces that shape them. By focusing on themes of responsibility, integrity, and the American dream, Miller created a body of work that remains relevant for its moral seriousness.

300. (A) Absurdist paradigms
The works of Beckett and Ionesco are characterized by their heavy engagement with absurdist paradigms, which challenged the traditional foundations of drama. These playwrights utilized avant-garde disruptions to explore themes of existential uncertainty and the breakdown of communication. Their influence has been profound, as they expanded the limits of what is possible on stage through their unique and experimental styles.

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the performance remains engaging and produces the intended psychological or physiological effect on the viewers.

267. (B) Sensational arcs and emotional appeals
Melodrama is characterized by its use of sensational narrative arcs and highly exaggerated emotional appeals designed to move the audience. These plays often take place within polarized moral universes where the distinction between good and evil is clearly defined. This heightened approach to storytelling focuses on maximizing emotional stakes and creating intense conflicts that resonate with the viewers' sensibilities.

268. (A) Exaggerated situations and physical humor
Farce is a theatrical classification that prioritizes the use of highly exaggerated, improbable situations and physical humor to achieve comedic effect. Unlike genres that focus on deep character development, farce relies on chaotic pacing and absurd scenarios to entertain the audience. This emphasis on physical action and situational humor creates a lively and energetic performance that explores human folly.

269. (C) Exaggeration toward different aesthetic ends
Both melodrama and farce utilize the tool of exaggeration as a primary means of achieving their respective aesthetic goals. While the specific outcomes differ—one focusing on emotional gravity and the other on comedic absurdity—the underlying technique remains the same. Exaggeration allows these genres to push beyond the limits of everyday reality to create more impactful and memorable theatrical experiences.

270. (D) Pushing boundaries of realism for impact
Exploring genres like melodrama and farce is essential for understanding how dramatic forms can effectively push the boundaries of realism for greater theatrical impact. These classifications demonstrate that stepping away from objective reality can enhance the expressive power of a play. By prioritizing emotional or comedic resonance over literal accuracy, these forms expand the possibilities of the theatrical medium.

271. (C) Realism
Realism emerged as a significant movement in theatrical history, committed to depicting everyday life and authentic human experiences with total honesty. This approach rejects the artificial elevation found in classical forms, focusing instead on the mundane and the recognizable. By presenting reality as it is, realism aims to provide a credible and relatable reflection of society and individual existence.

NODIA

272. (B) Applying scientific determinism
Naturalism serves as an intensified form of realistic drama that seeks to apply the principles of scientific determinism to the stage. It emphasizes the inescapable influences of heredity and environment on human behavior and destiny. By treating characters as subjects of biological and social laws, naturalism creates a theatrical environment where narrative outcomes are dictated by objective, uncontrollable forces.

273. (D) Objective representation of reality
Symbolism developed as a reactionary movement that explicitly rejected the objective representation of reality championed by realism and naturalism. Instead of focusing on the external world, it sought to explore the deeper, more subjective aspects of the human experience. This rejection marked a significant shift in dramatic theory, moving away from literal depictions toward more abstract and metaphorical stage representations.

274. (A) Metaphorical, dream-like stagecraft
Symbolism utilizes metaphorical and dream-like stagecraft to express profound, unseen inner truths that cannot be captured through literal representation. This approach relies on symbols and imagery to evoke emotional and spiritual states within the audience. By creating an atmosphere of mystery and suggestion, symbolism moves the focus of the performance from the external world to the internal psyche.

275. (C) Objective realism and subjective symbolism
The study of various theatrical movements highlights the ideological friction between the objective aims of realism and naturalism and the subjective focus of symbolism. This conflict reflects a fundamental debate over whether the stage should mirror the external world or the internal mind. Understanding this friction is key to comprehending the evolution of modern drama and its diverse theoretical foundations.

(A) Bohurupee – Sombhu Mitra
(B) Naya Theatre – B.V. Karanth
(C) Janam – Ratan Thiyam
(D) Chorus Repertory – Safdar Hashmi

9. Consider the following statements regarding the 'Root Theatre' movement:
I. It sought to decolonize Indian theatre by integrating traditional folk and classical forms.
II. B.V. Karanth and K.N. Panikkar were major proponents.
III. It completely rejected the use of local languages and dialects.
IV. It emphasized rhythm, music, and stylized movements.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, III and IV

10. Read the given statements and choose the correct option.
Statement I: Safdar Hashmi was a prominent figure in the street theatre movement in India.
Statement II: His group, Jana Natya Manch (Janam), is renowned for the play 'Halla Bol'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

11. A director wishes to stage a play in an abandoned factory to reflect the industrial decay central to the plot, rather than using a traditional stage. This is a case of:
(A) Proscenium Theatre
(B) Invisible Theatre
(C) Parsi Theatre
(D) Site-Specific Theatre

12. Consider the following personalities associated with modern Indian theatre:
I. Ebrahim Alkazi
II. Satyadev Dubey
III. Habib Tanvir
IV. Mahesh Dattani
V. Ratan Thiyam
Who among these is primarily known for writing plays originally in English?
(A) I, II and V
(B) IV only
(C) III and IV
(D) I, III and V

13. Which of the following is NOT a characteristic of Parsi Theatre?
(A) Extravagant stage setups and mechanical devices
(B) Blending of Urdu/Hindi dialects
(C) Minimalist acting and lack of musical elements
(D) Mythological and historical themes

14. Identify the incorrectly matched pair of play and playwright:
(A) Tughlaq - Girish Karnad
(B) Ghashiram Kotwal - Vijay Tendulkar
(C) Evam Indrajit - Badal Sircar
(D) Ashadh Ka Ek Din - Dharamvir Bharati

15. Consider the following landmark plays:
I. Nabanna
II. Tughlaq
III. Andha Yug
IV. Ghashiram Kotwal
Which of the following represents the correct chronological order of their first performance or publication?
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, III, IV, II

16. A theatre facilitator uses dramatic exercises to help a community articulate their local grievances to municipal authorities. This competency best aligns with the framework of:
(A) Commercial Theatre
(B) Applied Theatre
(C) Classical Sanskrit Theatre
(D) Art for Art's Sake

17. Which of the following best describes the fundamental difference between Proscenium Theatre and Street Theatre?
(A) Proscenium uses tickets, while Street theatre relies on expensive and heavy sets.
(B) Proscenium creates a fourth wall separation, while Street theatre breaks it for direct audience engagement.

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CHAPTER 07
Modern Indian Theatre

1. Which of the following is considered the first modern Marathi play, staged in 1843?
(A) Shakuntala
(B) Sita Swayamvar
(C) Subhadra
(D) Kichaka Vadh

2. How is the 'Third Theatre' movement formulated by Badal Sircar best defined?
(A) A flexible, anti-proscenium, and non-commercial theatre
(B) A synthesis of classical and folk performance traditions
(C) A highly stylized and traditional proscenium theatre
(D) A state-funded and structured institutional theatre

3. Read the given statements and choose the correct option.
Assertion (A): The Indian People's Theatre Association (IPTA) played a crucial role in decentralizing theatre from elite prosceniums to rural masses.
Reason (R): IPTA utilized folk forms and direct political messaging to mobilize peasants and workers against colonialism and fascism.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which of the following statements correctly describes the 'Navanatya' (New Theatre) movement in Bengal?
(A) It strictly adhered to the Parsi theatre style featuring lavish and commercial stage designs.
(B) It was entirely funded and managed by the British colonial government's cultural wing.
(C) It focused solely on staging Sanskrit classical plays translated for the urban elite.
(D) It emerged as a socio-political reaction focusing on realistic portrayals of middle-class and peasant struggles.

5. A theatre group decides to create a performance directly involving the audience to resolve a social issue depicted in the play. Which theatrical concept are they applying?
(A) Root Theatre
(B) Epic Theatre
(C) Forum Theatre
(D) Parsi Theatre

6. Match the items in List I with the items in List II.
List I: (Playwright)
P. Vijay Tendulkar
Q. Girish Karnad
R. Mohan Rakesh
S. Badal Sircar
List II: (Language)
1. Hindi
2. Bengali
3. Marathi
4. Kannada
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

7. Which of the following statements about the 'Theatre of the Oppressed' is incorrect?
(A) It was created and popularized by the Brazilian practitioner Augusto Boal.
(B) It transforms the spectator into a 'spect-actor' through interactive means.
(C) Its techniques include well-known methods like Invisible Theatre and Image Theatre.
(D) It uses theatre as a tool for promoting passivity and acceptance of fate.

8. Identify the correctly matched pair of theatre group and its founder:

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28. Read the given statements and choose the correct option.
Assertion (A): Street theatre in India surged during the 1970s and 80s as a powerful medium of protest.
Reason (R): Street theatre requires minimal props and can be performed in public spaces to quickly mobilize the working class and students.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which of the following correctly describes the contribution of Prithvi Theatre established by Prithviraj Kapoor?
(A) It produced purely mythological plays to counter Western influence and colonial education.
(B) It restricted its performances to elite audiences in Mumbai and other metropolitan centers.
(C) It traveled across India performing plays that promoted secularism, national integration, and addressed social issues.
(D) It was primarily an English language theatre group focusing on European classical translations.

30. A director modifies a classic Shakespearean script to reflect the caste dynamics of a specific Indian village. This is an application of:
(A) Site-Specific Theatre
(B) Documentary Theatre
(C) Parsi Theatre
(D) Adaptation and Contextualization

31. Match the items in List I with the items in List II.
List I: (Director)
P. Ratan Thiyam
Q. K.N. Panikkar
R. Habib Tanvir
S. Utpal Dutt
List II: (Theatre Group)
1. Sopanam
2. Chorus Repertory Theatre
3. Little Theatre Group (LTG) / PLT
4. Naya Theatre
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

32. Which of the following statements about Mahesh Dattani is incorrect?
(A) He was the first Indian playwright in English to be awarded the Sahitya Akademi Award.
(B) He primarily writes his plays in Kannada and translates them into English later.
(C) His plays frequently deal with marginalized identities, gender, and sexuality.
(D) 'Dance Like a Man' is one of his most performed plays.

33. Identify the correct pair of play and its core theme:
(A) Silence! The Court is in Session - Criticism of rural superstitions
(B) Tughlaq - Allegory of the Nehruvian era's political disillusionment
(C) Andha Yug - Celebration of the British Empire
(D) Agra Bazar - The life of a modern corporate employee

34. Consider the following plays written by Vijay Tendulkar:
I. Sakharam Binder
II. Ghashiram Kotwal
III. Kanyadaan
IV. Kamala
Which of the above statement(s) is/are correct regarding plays that sparked major controversies regarding obscenity and the portrayal of historical figures?
(A) I and II
(B) II and III
(C) I, II and III
(D) I, II, III and IV

35. Read the given statements and choose the correct option.
Statement I: The Sangeet Natak Akademi is India's national academy for music, dance, and drama.
Statement II: It was established in the 19th century by the British to promote Western classical music.
(A) Both Statement I and Statement II are true.

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90. Which modern theatre personality is recognized as the founder of 'Jana Natya Manch' (Janam) and was tragically killed during a performance in 1989?
(A) Safdar Hashmi
(B) Utpal Dutt
(C) Badal Sircar
(D) Habib Tanvir

91. To effectively mount a 'Street Theatre' performance in a busy marketplace, a director must prioritize which of the following competencies?
(A) Designing intricate, heavy, and realistic wooden sets
(B) Utilizing subtle facial micro-expressions meant for a camera
(C) Rigging complex, multi-colored lighting cues
(D) Developing loud vocal projection, large physical gestures, and a circular performance geometry

92. What was the most significant impact of the establishment of the National School of Drama (NSD) on Indian theatre?
(A) It mandated that all theatre in India be performed in English language only.
(B) It introduced professional, institutionalized theatre training and technical discipline.
(C) It abolished the use of traditional folk arts in all modern Indian plays.
(D) It banned the writing of new scripts, focusing only on Western classics.

93. A regional playwright writes a play exposing the corruption within the local panchayat, using local dialect and folk tunes to ensure the rural audience relates. This approach is the primary objective of:
(A) The Parsi Theatre
(B) The Theatre of the Absurd
(C) The IPTA and subsequent progressive theatre movements
(D) Sanskrit Court Theatre

94. Who among the following is widely known for translating and directing European classics (like those of Brecht and Moliere) into regional Indian languages, making them accessible to local audiences?
(A) Ratan Thiyam
(B) K.N. Panikkar
(C) B.V. Karanth
(D) Fritz Bennewitz (in collaboration with Indian groups) / various Indian directors like Vijaya Mehta

95. What is the fundamental premise of 'Applied Theatre'?
(A) It utilizes drama and theatre practices in educational, community, or therapeutic settings to address specific social issues.
(B) It focuses on the professional application of heavy makeup and masks to actors performing in classical plays.
(C) It applies complex mathematical and architectural formulas to the process of stage design and construction.
(D) It restricts theatre only to high-paying audiences located in metropolitan urban centers.

96. Which play by Vijay Tendulkar is based on a real-life incident involving a journalist who purchased a woman from the rural flesh market to expose the trade?
(A) Kanyadaan
(B) Kamala
(C) Sakharam Binder
(D) Ghashiram Kotwal

97. Which of the following statements about Badal Sircar's 'Evam Indrajit' is correct?
(A) It is a traditional historical romance.
(B) It deals with the existential angst and mundane reality of urban middle-class youth.
(C) It was heavily influenced by Sanskrit dramaturgy.
(D) It is a musical comedy.

98. Read the given statements and choose the correct option.
Assertion (A): The 'Theatre of Roots' movement was partly a reaction against the Western realism that dominated urban Indian theatre.
Reason (R): Directors felt that Western realism could not adequately express the complex socio-cultural realities and indigenous aesthetics of India.

NODIA

(B) Mohan Rakesh
(C) Bhisham Sahni
(D) Surendra Verma

45. What is the defining characteristic of 'Site Specific Theatre'?
(A) It relies heavily on digital projections and virtual reality tools.
(B) It is performed solely by amateur actors from the local community.
(C) The performance is uniquely designed for and integrates the specific location where it takes place.
(D) It must always be performed within a standard indoor proscenium arch theatre.

46. Which of the following correctly describes 'Invisible Theatre'?
(A) Plays performed in pitch darkness where actors are not seen.
(B) Theatre relying solely on voice actors performing behind a heavy curtain.
(C) Mime performances with no dialogues or visible props.
(D) Theatrical performances enacted in public spaces where the public is unaware that it is a play.

47. Which of the following statements about Bohurupee is incorrect?
(A) It was a major commercial Parsi theatre company based in Bombay.
(B) It was founded by Sombhu Mitra and Tripti Mitra.
(C) It produced critically acclaimed adaptations of Tagore's plays like 'Rakta Karabi'.
(D) It played a significant role in the Navanatya movement in Bengal.

48. Read the given statements and choose the correct option.
Statement I: Girish Karnad's plays often use myth, history, and folktales to comment on contemporary realities.
Statement II: 'Nagamandala' is based on two oral tales from Karnataka.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

49. Identify the correct pair of modern play and its author:
(A) Kamala - Mohan Rakesh
(B) Madhavi - Bhisham Sahni
(C) Court Martial - Vijay Tendulkar
(D) Shantata! Court Chalu Aahe - Swadesh Deepak

50. Identify the incorrect pair of regional theatre personality and their state:
(A) Satish Alekar - Assam
(B) Heisnam Kanhailal - Manipur
(C) Bansi Kaul - Kashmir / Central India
(D) Prasanna - Karnataka

51. Who among the following pioneered the 'Theatre of Roots' movement by directing classical plays like 'Abhijnanashakuntalam' and 'Urubhangam' using traditional performance idioms of Kerala?
(A) Habib Tanvir
(B) Girish Karnad
(C) K.N. Panikkar
(D) Ebrahim Alkazi

52. How is 'Playback Theatre' generally defined in the context of applied theatre?
(A) Playing recorded audio files during a silent mime performance in a city square
(B) Re-enacting old historical plays in their exact original form with period costumes
(C) Lip-syncing to pre-recorded dialogues on stage to ensure technical perfection
(D) An interactive form where audience members share personal stories which actors immediately enact on the spot

53. Read the given statements and choose the correct option.
Assertion (A): Mohan Rakesh's 'Ashadh Ka Ek Din' is considered the first modern Hindi play.
Reason (R): It completely avoids historical figures and deals strictly with a modern urban middle-class setting.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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arts like Thang-Ta.
(C) His play 'Chakravyuha' is celebrated internationally for its visual and aural aesthetics.
(D) He is the founder of the Chorus Repertory Theatre.

73. Read the given statements and choose the correct option.
Statement I: The play 'Tughlaq' was originally written in Kannada by Girish Karnad.
Statement II: It is widely considered an allegory for the Nehruvian era's idealism and its subsequent disillusionment.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

74. Identify the correct pair of play and its source material:
(A) Hayavadana - Kathasaritsagara / Thomas Mann's novel
(B) Yayati - The Ramayana
(C) Andha Yug - The Panchatantra
(D) Ghashiram Kotwal - The Jataka Tales

75. Identify the incorrectly matched pair of theatre personality and their specific field of contribution:
(A) Khaled Chowdhury - Stage design and music
(B) Tapas Sen - Lighting design
(C) Nilamadhava Bose - Early Parsi theatre / Jatra
(D) B.V. Karanth - Only English playwriting

76. Who is the author of the critically acclaimed play 'Kanyadaan', which explores the complexities of caste and inter-caste marriage?
(A) Mahesh Dattani
(B) Vijay Tendulkar
(C) G.P. Deshpande
(D) Satish Alekar

77. How is 'Theatre of the Oppressed' fundamentally different from traditional Aristotelian theatre?
(A) It encourages catharsis to pacify the audience and maintain the social status quo.
(B) It relies strictly on written scripts provided by elite and classically trained authors.
(C) It seeks to dismantle the wall between actor and spectator to stimulate social action.
(D) It only uses professional actors and explicitly excludes ordinary citizens from participating.

78. Read the given statements and choose the correct option.
Assertion (A): Satish Alekar's 'Mahanirvan' is a landmark play in Marathi experimental theatre.
Reason (R): It uniquely uses black comedy and traditional Kirtan forms to mock the rituals of death and middle-class orthodoxies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Which of the following accurately describes 'Ninasam'?
(A) A cultural organization located in Heggodu, Karnataka, dedicated to theatre dissemination and training.
(B) A major commercial theatre multiplex located in the heart of metropolitan Mumbai.
(C) A street theatre group founded and led by the activist Safdar Hashmi.
(D) An organization strictly dedicated to the performance and study of classical dance.

80. A director chooses to stage a play about deforestation directly in the middle of a logged forest, utilizing the stumps as seating and scenery. This approach is primarily an example of:
(A) Absurdist Theatre
(B) Site-Specific Theatre
(C) Proscenium Theatre
(D) Parsi Theatre

81. Match the items in List I with the items in List II.
List I: (Play)
P. Ashadh Ka Ek Din
Q. Shantata! Court Chalu Aahe
R. Evam Indrajit

NODIA

(D) I and II

63. Which of the following is NOT a feature of the Theatre of Roots movement?
(A) Complete abandonment of regional languages in favor of English
(B) Rejection of Western proscenium conventions
(C) Incorporation of traditional Indian martial arts and classical dance
(D) Rediscovery of indigenous aesthetic theories like the Natyashastra

64. Identify the incorrectly matched pair of theatre group and its associated personality:
(A) Anamika - Shyamanand Jalan
(B) Kalakshetra - Habib Tanvir
(C) Nandikar - Ajitesh Bandyopadhyay
(D) Roopwedh - Shreeram Lagoo

65. Consider the following movements/trends in Indian theatre:
I. Parsi Theatre
II. IPTA Movement
III. Theatre of Roots
IV. Post-Independence Modernist Plays
Which of the following represents the correct chronological order of their emergence/ prominence?
(A) I, II, IV, III
(B) II, I, III, IV
(C) I, IV, II, III
(D) II, IV, I, III

66. A playwright focuses on crafting dialogues that strictly mimic everyday urban speech, avoiding poetic language, to portray a dysfunctional family. Which modern trend does this competency align with?
(A) Realism / Naturalism
(B) Expressionism
(C) Classicism
(D) Surrealism

67. Which of the following best defines the 'Forum Theatre' process?
(A) Actors perform a fixed script while audiences watch in silence.
(B) Actors debate social issues on a stage without a script.
(C) A scene of oppression is played, then run again, allowing audience members to shout "stop" and replace the oppressed character to try different solutions.
(D) A legal drama performed in an actual courtroom.

68. The integration of local dialects, folk songs, and marginalized actors in Habib Tanvir's plays primarily resulted in:
(A) The alienation of rural audiences
(B) A total ban on his plays by the central government
(C) The decline of the Theatre of Roots movement
(D) A unique, vibrant theatrical idiom bridging the urban-rural divide

69. Which famous modern Indian play deals with the complex relationship between a failed actor, his wife, and a series of lodgers, reflecting middle-class hypocrisy?
(A) Sakharam Binder
(B) Shantata! Court Chalu Aahe
(C) Aadhe Adhure
(D) Kamala

70. What does the term 'Anganmancha' specifically refer to in the context of Badal Sircar's work?
(A) Theatre performed only for royalty
(B) Courtyard theatre, emphasizing physical proximity to the audience
(C) The lighting grid above a modern stage
(D) A specific type of folk makeup

71. Which statement correctly identifies a key characteristic of Mahesh Elkunchwar's early plays?
(A) They are grand historical epics praising past kings.
(B) They are exclusively children's fairy tales.
(C) They employ the classical Sanskrit structure with a Sutradhara and Vidushaka.
(D) They focus heavily on psychological realism, absurdity, and the decay of the old wada (mansion) culture.

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72. Which of the following statements about Ratan Thiyam's theatre is incorrect?
(A) He rejects visual spectacle and performs only in empty rooms with no props.
(B) It makes extensive use of Manipuri martial

III. Jabbar Patel
IV. Amol Palekar
V. Satish Alekar

Which of the above statement(s) is/are correct regarding the region they are primarily associated with?
(A) Bengal
(B) Karnataka
(C) Maharashtra
(D) Kerala

108. Which of the following is NOT an element typically associated with Badal Sircar's 'Third Theatre'?
(A) Portability and low cost
(B) Direct, physical connection with the audience
(C) Heavy reliance on government subsidies and corporate sponsorships
(D) Focus on contemporary socio-political realities

109. Identify the incorrectly matched pair of theatre space and its city:
(A) Ranga Shankara – Bengaluru
(B) Prithvi Theatre – Mumbai
(C) Kamani Auditorium – New Delhi
(D) Academy of Fine Arts – Chennai

110. Which play by Mahesh Dattani deals with the psychological scars of child sexual abuse within a family?
(A) Bravely Fought the Queen
(B) Thirty Days in September
(C) Dance Like a Man
(D) Final Solutions

111. To effectively design a set for a play like 'Ashadh Ka Ek Din' in a realistic style, a scenographer should focus on:
(A) Abstract geometric shapes with neon lighting
(B) A completely bare stage with no props
(C) Elaborate modern industrial machinery
(D) Historically accurate, subtle, and naturalistic rural environment of Kalidasa's time

112. Which of the following accurately describes the 'Navanatya' (New Theatre) movement's aesthetic shift?
(A) From mythological spectacle to socio-economic realism
(B) From realism to surrealism
(C) From Hindi to English
(D) From proscenium to radio plays

113. The use of the 'Half-Curtain' (Pati / Tera) is a traditional element often incorporated into modern plays by directors of the 'Theatre of Roots' movement. This element is derived primarily from:
(A) Parsi Theatre
(B) Traditional forms like Kathakali and Yakshagana
(C) Western Naturalism
(D) Greek Tragedy

114. Who among the following was a central figure in the Indian People's Theatre Association (IPTA) and directed the film 'Dharti Ke Lal' based on the play 'Nabanna'?
(A) K.A. Abbas
(B) Habib Tanvir
(C) Sombhu Mitra
(D) Utpal Dutt

115. What is the defining trait of 'Documentary Theatre'?
(A) It is solely based on fiction and fantasy.
(B) It uses pre-existing documentary materials (like newspapers, reports, and interviews) as source material for the script.
(C) It involves filming the audience without their knowledge.
(D) It is a play performed only on television.

116. Which prominent Marathi playwright wrote 'Mahanirvan', 'Mahapoor', and 'Begum Barve'?
(A) Vijay Tendulkar
(B) Mahesh Elkunchwar
(C) P.L. Deshpande
(D) Satish Alekar

117. Which of the following statements about 'Prithvi Theatre' is correct?
(A) It was established as a street theatre group in Calcutta.
(B) Prithviraj Kapoor toured extensively with a repertoire of plays promoting national unity and addressing social issues.
(C) It was funded entirely by the British colonial government.

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S. Dance Like a Man

List II: (Language)

1. Marathi
2. English
3. Hindi
4. Bengali

(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

82. Which of the following statements about Mahesh Dattani's 'Final Solutions' is incorrect?
(A) It was originally written in Gujarati.
(B) It deals with communal tensions between Hindus and Muslims.
(C) It employs a chorus that shifts its identity between Hindu and Muslim mobs.
(D) It was first performed in the 1990s.

83. Identify the correct pair of theatre director and their defining stylistic contribution:
(A) Badal Sircar - Revival of lavish Parsi theatre costumes
(B) Satyadev Dubey - Introduction of Manipuri martial arts to Hindi theatre
(C) Ebrahim Alkazi - Visual grandeur and meticulous proscenium stage design
(D) Ratan Thiyam - Third Theatre and intimate street performances

84. Consider the following components:
I. Extensive use of modern electronic synthesizers as the only music source
II. Reconnection with regional performance idioms
III. Exploration of myth and folklore
IV. Avoidance of purely Western naturalistic acting styles

Which of the above statement(s) is/are correct in characterizing the 'Theatre of Roots' movement?
(A) I, II and III
(B) I, III and IV
(C) I, II, III and IV
(D) II, III and IV

85. Read the given statements and choose the correct option.
Statement I: The play 'Agra Bazar' heavily features the poetry of Nazir Akbarabadi.
Statement II: 'Agra Bazar' was directed by Habib Tanvir.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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86. An activist group wants to highlight the exploitation of gig workers. They spend months interviewing workers, collecting their words, and weaving them into a script. This methodology is:
(A) Classical Sanskrit Theatre
(B) Documentary / Verbatim Theatre
(C) Epic Theatre
(D) Theatre of the Absurd

87. Consider the following playwrights:
I. Bhasa
II. Mohan Rakesh
III. Kalidasa
IV. Dharamvir Bharati
V. Surendra Verma

Which of the above statement(s) is/are correct regarding those who belong strictly to the post-independence modern Hindi theatre era?
(A) I, II and IV
(B) III, IV and V
(C) II, III and V
(D) II, IV and V

88. Which of the following is NOT a characteristic of the Indian People's Theatre Association (IPTA) in its prime?
(A) Promotion of art solely for elite aesthetic pleasure
(B) Left-wing political orientation
(C) Use of theatre for anti-fascist and anti-imperialist propaganda
(D) Integration of folk music and performance traditions

89. Identify the incorrectly matched pair of play and its major theme:
(A) Silence! The Court is in Session - Criticism of rural superstitions
(B) Tughlaq - Allegory of the Nehruvian era's political disillusionment
(C) Ghashiram Kotwal - A celebration of British colonial administrative reforms
(D) Dance Like a Man - The struggles of a Bharatanatyam dancer and gender stereotypes

54. Which of the following statements about Utpal Dutt is correct?
(A) He was entirely apolitical and focused only on aesthetic beauty.
(B) He wrote and directed politically charged plays and founded the Little Theatre Group.
(C) His works were primarily influenced by the Theatre of the Absurd.
(D) He strictly wrote plays in the English language.

55. An educational institution uses role-play to teach students conflict resolution and empathy. This is an application of:
(A) Parsi Theatre
(B) Classical Sanskrit Theatre
(C) Commercial Theatre
(D) Theatre in Education (TIE)

56. Match the items in List I with the items in List II.
List I: (Play)
P. Begum Barve
Q. Court Martial
R. Dance Like a Man
S. Agra Bazar
List II: (Playwright)
1. Satish Alekar
2. Swadesh Deepak
3. Mahesh Dattani
4. Habib Tanvir
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-3, R-2, S-4
(D) P-2, Q-1, R-4, S-3

57. Which of the following statements regarding the Indian People's Theatre Association (IPTA) is incorrect?
(A) It was founded in 1943.
(B) Its motto was "People's Theatre Stars the People".
(C) It strictly avoided the use of regional dialects to maintain a pan-Indian elite audience.
(D) Balraj Sahni, Dina Pathak, and Salil Chowdhury were associated with it.

58. Identify the correctly matched pair of theatre concept and its pioneer:
(A) Third Theatre - Badal Sircar
(B) Theatre of the Oppressed - Jerzy Grotowski
(C) Epic Theatre - Stanislavski
(D) Theatre of Roots - Augusto Boal

59. Consider the following statements about 'Ghashiram Kotwal':
I. It was written by Vijay Tendulkar.
II. It uses the traditional Marathi folk form of 'Dashavatar' and 'Gondhal'.
III. It explores the dynamics of power and corruption in the Peshwa era.
IV. It was universally praised by political parties in Maharashtra upon its release without any protest.
Which of the above statement(s) is/are correct?
(A) I, III and IV
(B) II, III and IV
(C) I and III
(D) I, II and III

60. Read the given statements and choose the correct option.
Statement I: 'Andha Yug' is a poetic play set on the last day of the Mahabharata war.
Statement II: It was directed by Ebrahim Alkazi in a spectacular production at the Purana Qila.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

61. A theatre collective stages a performance on a moving train regarding the struggles of daily commuters, incorporating actual passengers into the narrative. This is an example of:
(A) Proscenium Theatre
(B) Classical Theatre
(C) Site-Specific Theatre
(D) Parsi Theatre

62. Consider the following groups and institutions:
I. Ninasam
II. Ranga Shankara
III. Chorus Repertory Theatre
IV. Kalakshetra
V. Indian National Theatre
Which of the above statement(s) is/are correct regarding those located in Karnataka?
(A) III and IV
(B) I, II and V
(C) II, IV and V

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(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

99. Which of the following plays was written by Girish Karnad?
(A) Aadhe Adhure
(B) Silence! The Court is in Session
(C) Tale-Danda
(D) Final Solutions

100. A community faces frequent water shortages. A theatre practitioner uses 'Image Theatre' where participants sculpt their bodies to represent their struggles with the water crisis. This technique primarily aims to:
(A) Train them to become professional actors
(B) Entertain the local politicians
(C) Rehearse a play for a commercial television broadcast
(D) Bypass verbal language to critically analyze the problem visually and kinesthetically

101. Match the items in List I with the items in List II.
List I: (Theatre Group)
P. Chorus Repertory Theatre
Q. Naya Theatre
R. Janam (Jana Natya Manch)
S. Nandikar
List II: (Founder/Leader)
1. Safdar Hashmi
2. Ajitesh Bandyopadhyay
3. Ratan Thiyam
4. Habib Tanvir
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

102. Which of the following statements regarding Parsi Theatre is incorrect?
(A) It was highly commercial and catered to diverse urban audiences.
(B) It strictly avoided the use of music and songs.
(C) Aga Hashar Kashmiri was one of its prominent playwrights.
(D) It blended Indian mythological themes with Victorian staging techniques.

103. Identify the correct pair of play and the historical/mythological figure it focuses on:
(A) Tughlaq – Akbar
(B) Tale–Danda – Basavanna
(C) Andha Yug – Ashoka
(D) Ghashiram Kotwal – Shivaji

104. Consider the following statements about 'Nagamandala':
I. It was written by Girish Karnad.
II. It employs a play–within–a–play structure involving flames that gather to gossip.
III. It explores the themes of female desire and patriarchal constraints.
IV. It is a strictly historical play based on the Vijayanagara Empire.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I and II

105. Read the given statements and choose the correct option.
Statement I: Sombhu Mitra's production of 'Rakta Karabi' (Red Oleanders) brought a profound psychological and symbolic depth to Tagore's play.
Statement II: Bohurupee was the group that staged this iconic production.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

106. A director uses 'Forum Theatre' to explore bullying in schools. When a student in the audience stops the action and steps onto the stage to replace the victim and try a new tactic, this student becomes a:
(A) Protagonist
(B) Spect–actor
(C) Antagonist
(D) Joker

107. Consider the following theatre personalities:
I. Shreeram Lagoo
II. Vijaya Mehta

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(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

36. An NGO wants to raise awareness about domestic violence. Instead of a standard play, they present a scene of conflict and ask the audience to step in, replace the protagonist, and try different solutions. This methodology is based on:
(A) Invisible Theatre
(B) Epic Theatre
(C) Third Theatre
(D) Forum Theatre

37. Consider the following characteristics:
I. Originated in Bengal under Badal Sircar
II. Breaks the barrier between actor and audience
III. Utilizes elaborate lighting and heavy costumes
IV. Focuses on physical acting and human expression over sets
V. Termed 'Anganmancha' or intimate theatre
Which of the above statement(s) is/are correct in defining the 'Third Theatre'?
(A) I, II, III, IV
(B) II, III, IV, V
(C) I, II, IV, V
(D) I, III, IV, V

38. Which of the following playwrights is NOT associated with the modern Marathi theatre movement?
(A) Satish Alekar
(B) Manoj Mitra
(C) Mahesh Elkunchwar
(D) G.P. Deshpande

39. Identify the incorrectly matched pair of theatre personality and their contribution:
(A) B.V. Karanth - Theatre music and incorporation of Yakshagana
(B) Satyadev Dubey - Promotion of Hindi and Marathi experimental theatre
(C) Amal Allana - Noted theatre director and former NSD chairperson
(D) Shriram Lagoo - Founder of the IPTA movement

40. Consider the following landmark theatre institutions:
I. Sangeet Natak Akademi
II. National School of Drama (as an independent entity)
III. Prithvi Theatre (by Prithviraj Kapoor)
IV. Ranga Shankara
Which of the following represents the correct chronological order of their establishment?
(A) III, I, II, IV
(B) I, III, II, IV
(C) III, II, I, IV
(D) I, II, III, IV

41. A modern director uses Koodiyattam techniques to train actors for a production of a contemporary political satire. This approach is most aligned with which movement?
(A) Parsi Theatre
(B) Commercial Cinema
(C) Theatre of Roots
(D) Naturalism

42. Which of the following is the most appropriate description of Applied Theatre?
(A) The use of theatre practices in non-traditional settings for educational, therapeutic, or social justice purposes.
(B) Theatre used strictly for the professional application of specialized makeup and complex costume designs.
(C) Theatre produced exclusively for high-definition television broadcasting and digital streaming platforms.
(D) Staging classical Sanskrit dramas in their original language for an audience of academic scholars.

43. A director staging 'Andha Yug' emphasizes the ruins of a post-war landscape to highlight the moral ambiguity of modern warfare. This thematic application stems from the play's original context, which was written shortly after:
(A) The Indian Emergency of 1975
(B) The Kargil War
(C) The Sepoy Mutiny of 1857
(D) The Partition of India and World War II

44. Who is the author of the landmark Hindi play 'Aadhe Adhure'?
(A) Dharamvir Bharati

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(D) It only performed plays written by Shakespeare.

118. Read the given statements and choose the correct option.
Assertion (A): Habib Tanvir's 'Charandas Chor' is considered a masterpiece of modern Indian theatre.
Reason (R): It successfully blends rural Chhattisgarhi folk performance styles with a contemporary narrative about truth and morality.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

119. Who is the author of 'Bhumika', an important essay outlining the vision of modern Hindi theatre, and the play 'Andha Yug'?
(A) Dharamvir Bharati
(B) Mohan Rakesh
(C) Bhisham Sahni
(D) Surendra Verma

120. A theatre group stages a play about the 1984 anti-Sikh riots using a script composed entirely of court transcripts and victim interviews. This genre is best identified as:
(A) Mythological Drama
(B) Parsi Theatre
(C) Theatre of the Absurd
(D) Verbatim Theatre

121. Match the items in List I with the items in List II.
List I: (Theatre Movement/Concept)
P. Theatre of Roots
Q. Theatre of the Oppressed
R. Street Theatre
S. Third Theatre
List II: (Primary Objective)
1. Direct political mobilization in public spaces
2. Decolonizing aesthetics using traditional folk forms
3. Social change through interactive audience participation
4. Flexible, inexpensive theatre prioritizing human interaction
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-1, S-3

122. Which of the following statements about Vijay Tendulkar's plays is incorrect?
(A) They frequently expose the latent violence and hypocrisy in middle-class society.
(B) They are known for their romantic, escapist, and purely entertaining nature.
(C) 'Sakharam Binder' deals with themes of morality, marriage, and female subjugation.
(D) 'Ghashiram Kotwal' utilizes the 'human wall' technique.

123. Identify the correct pair of play and its author:
(A) Halfway House (Aadhe Adhure) - Mohan Rakesh
(B) The Fire and the Rain - Mahesh Dattani
(C) Bravely Fought the Queen - Girish Karnad
(D) Kamala - Satish Alekar

124. Consider the following statements about the 'National School of Drama' (NSD):
I. Ebrahim Alkazi served as its longest-running director, significantly shaping its pedagogy.
II. It is based in New Delhi.
III. It produces an annual theatre festival called 'Bharat Rang Mahotsav'.
IV. It only offers courses in classical Indian dance.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I and III

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125. Read the given statements and choose the correct option.
Statement I: Safdar Hashmi was an exponent of Street Theatre and wrote plays like 'Machine' and 'Aurat'.
Statement II: Street theatre generally requires highly elaborate sets and expensive lighting.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

(D) The shift of all audiences to classical Sanskrit theatre

181. Who wrote the play 'Lehron Ke Rajhans', dealing with the spiritual conflict of Nand, the half-brother of Buddha?
(A) Dharamvir Bharati
(B) Mohan Rakesh
(C) Surendra Verma
(D) Bhisham Sahni

182. How does 'Theatre of Roots' differ from 'Third Theatre'?
(A) Roots focuses on reclaiming traditional indigenous performance aesthetics; Third Theatre focuses on anti-proscenium, physical, and immediate socio-political engagement in found spaces.
(B) Roots is only performed in English; Third Theatre is only performed in Sanskrit.
(C) Roots is highly commercial; Third Theatre is heavily funded by the state.
(D) There is no difference; they are synonymous terms.

183. Read the given statements and choose the correct option.
Assertion (A): Utpal Dutt's plays, such as 'Tiner Talwar', often contained sharp Marxist political critiques.
Reason (R): Dutt believed that theatre must be a weapon for political education and class struggle.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

184. Which of the following statements about 'Ninasam' is correct?
(A) It was founded by K.V. Subbanna in a rural village (Heggodu) to bring world-class theatre and films to local audiences.
(B) It is a massive multiplex in central Bangalore.
(C) It strictly produces plays in English.
(D) It was shut down in the 1960s.

185. A theatre group uses a public park to stage a play about environmental conservation. They use no raised platform, minimal props, and loud rhythmic singing to attract passersby. This is a classic example of:
(A) Proscenium Theatre
(B) Street Theatre
(C) Parsi Theatre
(D) Commercial Theatre

186. Match the items in List I with the items in List II.
List I: (Play)
P. Final Solutions
Q. Ghashiram Kotwal
R. Evam Indrajit
S. Sakharam Binder
List II: (Thematic Concern)
1. Existential crisis of the urban middle class
2. Hypocrisy of societal morality and marriage
3. Power dynamics and corruption in history
4. Communalism and religious prejudice
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-3, R-1, S-4

187. Which of the following is an incorrect statement about the 'Theatre of Roots'?
(A) It emerged strongly in the 1970s and 80s.
(B) It sought to create a 'national' theatre idiom by looking back at traditional roots.
(C) It was entirely a commercial venture meant to rival Bollywood.
(D) Practitioners included K.N. Panikkar and Ratan Thiyam.

188. Identify the correct pair of playwright and their linguistic region:
(A) Satish Alekar - Marathi
(B) Badal Sircar - Kannada
(C) Girish Karnad - Bengali
(D) Mohan Rakesh - Tamil

189. Consider the following statements about 'Forum Theatre':
I. It is a part of the Theatre of the Oppressed.
II. It allows the audience to stop a performance and suggest different actions.
III. It aims to find solutions to situations of oppression.
IV. It strictly prohibits the audience from stepping onto the stage.

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136. Match the items in List I with the items in List II.

List I: (Playwright)

P. Dharamvir Bharati

Q. Bhisham Sahni

R. Girish Karnad

S. Mahesh Dattani

List II: (Play)

1. Madhavi
2. Andha Yug
3. Dance Like a Man
4. Yayati

(A) P-2, Q-1, R-4, S-3

(B) P-1, Q-2, R-3, S-4

(C) P-4, Q-3, R-2, S-1

(D) P-2, Q-4, R-1, S-3

137. Which of the following statements about the 'IPTA' is incorrect?

(A) It was associated with the Communist Party of India.

(B) It aimed to bring art to the masses to raise political consciousness.

(C) It was entirely funded by the British Viceroy.

(D) It revived various folk forms like Powada and Burrakatha for political messaging.

138. Identify the correct pair of theatre concept and its description:

(A) Forum Theatre - Audiences replace actors to change the outcome

(B) Site-Specific Theatre - Plays performed only in newly built auditoriums

(C) Invisible Theatre - A play performed with no actors

(D) Verbatim Theatre - A play completely improvised with no script

139. Consider the following features:

I. Exploration of alternate sexualities and gender fluidity

II. Urban, upper-middle-class settings

III. Use of Indian English as the primary language

IV. Heavy use of rural folk dance forms like Yakshagana

Which of the above statement(s) is/are correct regarding the plays of Mahesh Dattani?

(A) I, II and III

(B) II, III and IV

(C) I, III and IV

(D) I, II, III and IV

140. Read the given statements and choose the correct option.

Statement I: 'Ranga Shankara' is a prominent theatre facility in Bengaluru dedicated to showcasing plays in various languages.

Statement II: It was established in memory of the late actor Shankar Nag.

(A) Both Statement I and Statement II are true.

(B) Both Statement I and Statement II are false.

(C) Statement I is true but Statement II is false.

(D) Statement I is false but Statement II is true.

141. A director wishes to stage a play highlighting the plight of displaced tribal communities. To make it authentic, she uses the local tribal dialect, indigenous musical instruments, and cast members from the community. This aligns with the ethos of:

(A) Parsi Theatre

(B) IPTA and Naya Theatre

(C) Commercial Cinema

(D) Absurdist Theatre

142. Consider the following institutions:

I. National School of Drama

II. Sangeet Natak Akademi

III. Bharat Bhavan (Rangmandal)

IV. Ninasam

V. Kalakshetra

Which of the above statement(s) is/are correct regarding those located in Bhopal?

(A) I

(B) II

(C) III

(D) IV

143. Which of the following is NOT a play written by Mohan Rakesh?

(A) Ashadh Ka Ek Din

(B) Lehron Ke Rajhans

(C) Aadhe Adhure

(D) Tughlaq

144. Identify the incorrectly matched pair of theatre director and their state of primary activity:

(A) Ratan Thiyam - Manipur

(B) Bansi Kaul - Madhya Pradesh / Kashmir

(C) Neelam Mansingh Chowdhry - Punjab

(D) K.N. Panikkar - West Bengal

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(A) G.P. Deshpande - Uddhwasta Dharmashala
(B) Manoj Mitra - Banchharamer Bagan
(C) Surendra Verma - Surya Ki Antim Kiran Se Surya Ki Pehli Kiran Tak
(D) Satish Alekar - Ashadh Ka Ek Din

164. What was the central ideological shift represented by the 'IPTA' movement in the 1940s?
(A) Moving theatre away from socio-political realities towards pure aestheticism.
(B) Using theatre as a conscious tool for anti-imperialist, anti-fascist struggle and peasant/worker mobilization.
(C) Transitioning all regional theatre into English language productions.
(D) Promoting the revival of Parsi commercial theatre.

165. A modern theatre director decides to stage a play using entirely verbatim accounts from survivors of a natural disaster. The primary ethical consideration for this 'Documentary Theatre' piece is:
(A) Ensuring the set design is expensive
(B) Accurately and respectfully representing the survivors' words without misinterpretation
(C) Hiring only famous Bollywood actors
(D) Making the play into a musical comedy

166. Which of the following plays is an adaptation of a folk tale about a woman who falls in love with a king cobra that takes her husband's form?
(A) Tughlaq
(B) Nagamandala
(C) Hayavadana
(D) Yayati

167. What is 'Invisible Theatre'?
(A) A technique where actors perform in a public space, but the public does not know it is a rehearsed performance.
(B) A play performed entirely behind a screen.
(C) A radio play.
(D) A play where actors wear camouflage.

168. Read the given statements and choose the correct option.
Assertion (A): Mahesh Dattani's plays often face resistance or spark intense discussion when performed.
Reason (R): His plays boldly tackle taboo subjects like homosexuality, communalism, and child abuse in the context of the urban Indian family.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

169. Which of the following correctly describes 'Rangmandal'?
(A) A major commercial cinema hall in Delhi.
(B) The professional theatre repertory established at Bharat Bhavan in Bhopal, initially directed by B.V. Karanth.
(C) A traditional folk dance of Gujarat.
(D) An organization dedicated solely to classical music.

170. A director applies the 'Alienation Effect' (Verfremdungseffekt) in a production. The primary goal is to:
(A) Make the audience cry uncontrollably
(B) Prevent the audience from emotionally identifying with the characters, encouraging critical, objective thought
(C) Scare the audience into leaving the theatre
(D) Create a perfect illusion of reality

171. Match the items in List I with the items in List II.
List I: (Concept)
P. Third Theatre
Q. Theatre of the Oppressed
R. Theatre of Roots
S. Street Theatre (Janam)
List II: (Practitioner)
1. Safdar Hashmi
2. Badal Sircar
3. Augusto Boal
4. K.N. Panikkar
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-4, Q-1, R-2, S-3

172. Which of the following statements about the play 'Ashadh Ka Ek Din' is incorrect?
(A) It was written by Mohan Rakesh.

155. Match the items in List I with the items in List II.

List I: (Description)

P. Heavy, painted backdrop curtains and grand sets

Q. A bare room with audience seated on the floor

R. Performance at a busy street corner

S. Direct audience intervention to change the plot

List II: (Theatre Form)

1. Street Theatre
2. Forum Theatre
3. Parsi Theatre
4. Third Theatre

(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-4, R-3, S-2

156. Which of the following statements about B.V. Karanth is incorrect?

(A) He was a pioneer of the Theatre of Roots movement.
(B) He integrated Yakshagana elements into his productions.
(C) He composed music for numerous landmark theatre productions.
(D) He strictly avoided working outside of Karnataka and never directed Hindi plays.

157. Identify the correct pair of theatre personality and their contribution:

(A) Shanta Gokhale - Theatre critic and historian
(B) Bansi Kaul - Pioneer of English street theatre
(C) Mahesh Dattani - Founder of the IPTA
(D) Utpal Dutt - Prominent Kathakali dancer

158. Consider the following plays:

I. Sakharam Binder
II. Silence! The Court is in Session
III. Kamala
IV. Kanyadaan

Which of the above statement(s) is/are correct regarding the common thread in these plays by Vijay Tendulkar?

(A) They are all adaptations of Shakespeare.
(B) They were all written originally in English.
(C) They are all grand historical epics praising Maratha rulers.
(D) They all critically examine the violence, hypocrisy, and power dynamics inherent in middle-class morality.

159. Read the given statements and choose the correct option.

Statement I: 'Kalakshetra', founded by Rukmini Devi Arundale, played a vital role in the revival and institutionalization of Bharatanatyam.

Statement II: Kalakshetra primarily focused on producing modern, absurdist Hindi plays.

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

160. To authentically stage 'Charandas Chor', a director must prioritize which element?

(A) Elizabethan costumes
(B) Use of Chhattisgarhi dialect, folk tunes (Panthi, Raut Nacha), and earthy humor
(C) Complex, computerized lighting systems
(D) Western operatic singing styles

161. Consider the following theatre companies/ groups:

I. Bohurupee
II. PLT (People's Little Theatre)
III. Janam (Jana Natya Manch)
IV. Chorus Repertory Theatre
V. Nandikar

Which of the above statement(s) is/are correct regarding those based in Bengal?

(A) I, II and V
(B) I, III and IV
(C) II, III and V
(D) I, IV and V

162. Which of the following is NOT a feature of 'Applied Theatre'?

(A) It is participant-centered.
(B) It aims for social transformation, education, or healing.
(C) It prioritizes box-office revenue over community impact.
(D) It takes place in non-traditional spaces like schools, prisons, or community centers.

163. Identify the incorrectly matched pair of playwright and their play:

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126. A practitioner wants to create a theatre piece to help rehabilitate inmates in a prison setting. They will most likely utilize techniques from:
(A) Applied Theatre
(B) Commercial Parsi Theatre
(C) Classical Sanskrit Drama
(D) Grand Opera

127. Consider the following directors:
I. Kavalam Narayana Panikkar
II. B.V. Karanth
III. Ratan Thiyam
IV. Kanhailal
V. Satyadev Dubey
Which of the above statement(s) is/are correct regarding those associated with the 'Theatre of Roots' movement?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, III, IV and V
(D) I, II, III and V

128. Which of the following is NOT a characteristic of Badal Sircar's 'Third Theatre'?
(A) Performance in neutral, found spaces rather than traditional auditoriums
(B) Emphasis on physical acting, rhythm, and body movement
(C) Focus on the existential and political crises of the urban middle class
(D) Heavy reliance on government grants and luxury ticket sales

129. Identify the incorrectly matched pair of theatre personality and their group:
(A) Sombhu Mitra - Bohurupee
(B) Utpal Dutt - Little Theatre Group (LTG)
(C) Safdar Hashmi - Jana Natya Manch
(D) Habib Tanvir - Chorus Repertory Theatre

130. The use of 'Vidushaka' (the traditional clown) or a narrator figure in a modern play like 'Hayavadana' is done to:
(A) Strictly follow Western dramatic unities
(B) Alienate the audience and break the fourth wall, bridging traditional aesthetics with modern themes
(C) Confuse the audience regarding the plot
(D) Replace the need for any other actors

131. Which of the following best describes the core theme of Mohan Rakesh's 'Aadhe Adhure'?
(A) A historical battle between two kingdoms
(B) The fragmentation and emotional suffocation within an urban middle-class family
(C) The mythological story of Lord Rama
(D) A satirical take on the British East India Company

132. What is the main objective of the 'Joker' in Augusto Boal's Forum Theatre?
(A) To entertain the audience with magic tricks
(B) To facilitate the transition from spectator to spect-actor by mediating the interventions
(C) To act as the main villain in the play
(D) To sell tickets and manage the box office

133. Read the given statements and choose the correct option.
Assertion (A): Post-independence Indian theatre witnessed a significant diversification in themes and styles.
Reason (R): Playwrights and directors sought to establish a unique post-colonial identity by questioning modern realities while re-evaluating traditional forms.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

134. Which play by Vijay Tendulkar focuses on a mock-trial that turns viciously real, exposing the male chauvinism of a group of amateur actors?
(A) Ghashiram Kotwal
(B) Sakharam Binder
(C) Kanyadaan
(D) Shantata! Court Chalu Aahe

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135. A theatre group performs a play at a bus stop dealing with the harassment of women in public transport. They use loud voices, minimal props, and perform in a circular space. This is an example of:
(A) Proscenium Theatre
(B) Street Theatre
(C) Parsi Theatre
(D) Classical Theatre

(B) It explores the relationship between the poet Kalidasa and Mallika.
(C) It is a celebratory historical epic praising Kalidasa's royal success.
(D) It highlights the conflict between artistic purity and state patronage.

173. Identify the correct pair of theatre director and the primary visual/aesthetic element they are known for:
(A) Ebrahim Alkazi - Minimalist street theatre with no sets
(B) Ratan Thiyam - Visually spectacular, highly choreographed use of lighting, fabric, and Manipuri martial arts
(C) Safdar Hashmi - Lavish proscenium sets with expensive Victorian costumes
(D) Badal Sircar - Grand Parsi-style mechanical stages

174. Consider the following plays:
I. Andha Yug
II. Tughlaq
III. Ghashiram Kotwal
IV. Hayavadana
Which of the above statement(s) is/are correct regarding those that use historical or mythological frameworks to comment on contemporary post-independence Indian politics and society?
(A) I and II only
(B) I, II and III
(C) II, III and IV
(D) I, II, III and IV

175. Read the given statements and choose the correct option.
Statement I: The 'Navanatya' movement in Bengal was spearheaded by groups like Bohurupee and Little Theatre Group.
Statement II: It completely rejected realism in favor of pure classical Sanskrit aesthetics.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

176. An applied theatre practitioner is invited to a corporate setting to resolve workplace conflicts. They ask employees to enact the conflict and invite the audience to intervene. This specific application is derived from:
(A) Augusto Boal's Forum Theatre
(B) Bhasa's Sanskrit Dramaturgy
(C) Parsi Theatre's comic interludes
(D) Realistic Naturalism

177. Consider the following regions and their theatre forms/movements:
I. Maharashtra - Vigorous experimental theatre and strong commercial stage (e.g., Tendulkar, Alekar)
II. Bengal - Navanatya, Third Theatre, Group Theatre movement (e.g., Sircar, Mitra, Dutt)
III. Manipur - Integration of martial arts and indigenous aesthetics (e.g., Thiyam, Kanhailal)
IV. Karnataka - Ninasam and strong amateur theatre movement
Which of the above association(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I, II, III and IV

178. Which of the following is NOT a feature of Mahesh Dattani's plays?
(A) They are written primarily in English.
(B) They deal with urban, middle-class realities.
(C) They are exclusively mythological dance-dramas.
(D) They address marginalized themes like gender identity and communalism.

179. Identify the incorrectly matched pair of theatre concept and its focus:
(A) Site-Specific Theatre - Performance designed for a particular, non-theatrical space
(B) Applied Theatre - Theatre for social, educational, or therapeutic purposes
(C) Verbatim Theatre - Plays written entirely in classical Sanskrit
(D) Street Theatre - Direct communication with the public in open spaces

180. The most appropriate reason for the decline of the Parsi Theatre in the mid-20th century was:
(A) A complete ban by the British government
(B) The advent and explosive popularity of sound cinema (talkies)
(C) A sudden lack of playwrights in India

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145. What is the primary focus of 'Theatre in Education' (TIE)?
(A) Training students to become professional Bollywood actors
(B) Using interactive theatre practices within schools to facilitate learning and emotional growth
(C) Generating revenue for the school through ticket sales
(D) Staging historically accurate Shakespearean plays

146. A playwright structuring a modern drama uses a "chorus" that directly addresses the audience to provide socio-political commentary on the action. This technique is an example of breaking the:
(A) First Wall
(B) Second Wall
(C) Third Wall
(D) Fourth Wall

147. Who is the playwright of the iconic Bengali play 'Nabanna', which depicted the horrors of the 1943 Bengal famine?
(A) Utpal Dutt
(B) Bijon Bhattacharya
(C) Badal Sircar
(D) Manoj Mitra

148. The incorporation of Kalaripayattu and Thang-Ta (martial arts) into modern Indian theatre productions primarily serves to:
(A) Prepare actors for actual physical combat with the audience
(B) Develop a highly disciplined, physical, and indigenous vocabulary of movement for actors
(C) Reduce the need for spoken dialogue entirely
(D) Attract sports enthusiasts to the theatre

149. Which prominent female theatre director is known for her cross-cultural adaptations, such as adapting Lorca's 'Yerma' into Punjabi?
(A) Vijaya Mehta
(B) Amal Allana
(C) Neelam Mansingh Chowdhry
(D) Anuradha Kapur

150. What does 'Playback Theatre' heavily rely upon?
(A) Pre-recorded audio tracks of famous actors
(B) Audience members sharing real-life stories for actors to improvise immediately
(C) Playing back a video recording of a past performance
(D) Strict adherence to a 500-year-old script

151. Which play by Satish Alekar revolves around a bureaucrat who dies and whose soul observes his family's absurd attempts to conduct his final rites?
(A) Begum Barve
(B) Mahanirvan
(C) Mahapoor
(D) Ghashiram Kotwal

152. Read the given statements and choose the correct option.
Assertion (A): Street theatre groups often face censorship and physical threats from authorities and political groups.
Reason (R): Street theatre frequently tackles controversial contemporary issues directly in public spaces, challenging the status quo.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

153. Which of the following statements about 'Naya Theatre' is correct?
(A) It was founded by Ebrahim Alkazi.
(B) It solely produced English plays for elite audiences.
(C) It was founded by Habib Tanvir and blended modern theatrical craft with Chhattisgarhi folk forms.
(D) It was a major Parsi theatre company in the 19th century.

154. A facilitator brings a group of factory workers together. Through theatre games, they enact their daily routine and then sculpt each other's bodies to show the oppressive hierarchy of the factory. Which specific methodology is this?
(A) Image Theatre
(B) Forum Theatre
(C) Invisible Theatre
(D) Site-Specific Theatre

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Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I and III

190. Read the given statements and choose the correct option.
Statement I: Shreeram Lagoo was an eminent actor and director who championed the rationalist movement in Maharashtra through his theatre.
Statement II: He played the lead role in the iconic Marathi play 'Natsamrat'.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

191. If a director stages 'Tughlaq' highlighting the discrepancy between the Sultan's visionary plans and his cruel methods, the director is emphasizing the play's theme of:
(A) Political idealism vs. tyrannical reality
(B) The triumph of the British Empire
(C) The purely comic nature of medieval history
(D) The success of democratic elections

192. Consider the following groups:
I. Bohurupee
II. Naya Theatre
III. Chorus Repertory
IV. Janam
V. Nandikar
Which of the above statement(s) is/are correct regarding the group primarily known for pioneering Street Theatre in North India?
(A) I
(B) II
(C) III
(D) IV

193. Which of the following plays is NOT written by Girish Karnad?
(A) Yayati
(B) Tughlaq
(C) Hayavadana
(D) Mahanirvan

194. Identify the incorrectly matched pair of theatre concept and a representative practitioner/group:
(A) Third Theatre - Badal Sircar
(B) Theatre of Roots - K.N. Panikkar
(C) Street Theatre - Janam (Safdar Hashmi)
(D) Parsi Theatre - Augusto Boal

195. What makes 'Applied Theatre' distinct from mainstream commercial theatre?
(A) The intent is instrumental (e.g., social change, education, healing) rather than purely aesthetic or commercial.
(B) It is always performed in massive stadiums for tens of thousands of people.
(C) It strictly uses only celebrity actors from the Bollywood film industry.
(D) It only uses classical Sanskrit texts to explore modern philosophical dilemmas.

196. A playwright adapting 'The Mahabharata' focuses specifically on the horrors, moral decay, and senseless destruction following the great war, reflecting on the modern threat of nuclear annihilation. This closely resembles the thematic approach of:
(A) Andha Yug
(B) Ashadh Ka Ek Din
(C) Sakharam Binder
(D) Agra Bazar

197. Which of the following statements about 'Kalakshetra' is correct?
(A) It is primarily a modern experimental Hindi theatre group.
(B) It was established by Rukmini Devi Arundale to revitalize traditional Indian arts, particularly Bharatanatyam.
(C) It is the foremost street theatre group in India.
(D) It is located in Manipur and focuses on Thang-Ta.

198. Read the given statements and choose the correct option.
Assertion (A): Ebrahim Alkazi's tenure at the National School of Drama (NSD) was transformative for modern Indian theatre.
Reason (R): He introduced rigorous training, emphasized high production values, and promoted a strong visual aesthetic inspired by both Western and classical Indian traditions.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

199. Who founded the 'Chorus Repertory Theatre' in Manipur?
(A) Heisnam Kanhailal
(B) Ratan Thiyam
(C) K.N. Panikkar
(D) B.V. Karanth

200. A director conducts a theatre workshop in a conflict zone, using 'Image Theatre' to help victims express trauma without speaking. This competency falls strictly under the domain of:
(A) Applied Theatre / Drama Therapy
(B) Classical Proscenium Theatre
(C) Parsi Theatre
(D) Commercial Cinema

201. Match the items in List I with the items in List II.
List I: (Playwright)
P. Chandrashekhara Kambara
Q. G.P. Deshpande
R. Swadesh Deepak
S. Kusum Kumar
List II: (Play)
1. Court Martial
2. Jokumaraswamy
3. Uddhwasta Dharmashala
4. Suno Shefali
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

202. Which of the following statements about 'Evam Indrajit' is incorrect?
(A) It was written by Badal Sircar.
(B) It critiques the repetitive, monotonous life of the urban middle-class youth.
(C) It is a classic example of the 'Theatre of Roots' movement using Yakshagana.
(D) It explores existentialist themes.

203. Identify the correct pair of theatre personality and their contribution:
(A) Dina Pathak - Prominent actor associated with IPTA and Gujarati theatre
(B) Tripti Mitra - Founder of Ninasam
(C) K.V. Subbanna - Prominent Kathakali dancer
(D) Augusto Boal - Founder of the Parsi Theatre

204. Consider the following elements:
I. Audience acts as passive receivers
II. Audience acts as active 'spect-actors'
III. Focus is on rehearsing for a revolution or social change
IV. The 'Joker' acts as a facilitator
Which of the above statement(s) is/are correct regarding the core principles of the 'Theatre of the Oppressed'?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

205. Read the given statements and choose the correct option.
Statement I: The play 'Agra Bazar' portrays the life and works of the plebeian poet Nazir Akbarabadi.
Statement II: Habib Tanvir directed 'Agra Bazar' using a mix of urban actors and local villagers/street vendors.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

206. A director uses verbatim court transcripts to create a play about a controversial trial. To ensure the performance remains objective, the director limits emotional acting. This approach is rooted in:
(A) Documentary Theatre / Epic Theatre traditions
(B) Melodrama
(C) Parsi Theatre
(D) Romanticism

207. Consider the following regions:
I. Bengal
II. Maharashtra
III. Karnataka
IV. Kerala
Which of the above statement(s) is/are correct regarding the region recognized for the 'Group Theatre' movement and 'Third Theatre'?

NODIA

(A) I
(B) II
(C) III
(D) IV

208. Which of the following is NOT a fundamental characteristic of 'Street Theatre'?
(A) Mobility and low production cost
(B) Direct engagement with the audience
(C) Heavy reliance on intricate lighting and sound design
(D) Focus on contemporary socio-political issues

209. Identify the incorrectly matched pair of theatre institution and its primary function/nature:
(A) Sangeet Natak Akademi - National academy funding and promoting performing arts
(B) National School of Drama - Premier theatre training institute
(C) Ninasam - A highly commercial, profit-driven Bollywood casting agency
(D) Bharat Bhavan (Rangmandal) - A multi-arts complex with a professional theatre repertory

210. What makes 'Ghashiram Kotwal' a landmark play in Indian theatre history?
(A) It was the first play written in English by an Indian.
(B) It brilliantly synthesized Marathi folk forms (like Kirtan and Dashavatar) with modern political satire to critique power structures.
(C) It was entirely a silent mime performance.
(D) It was a literal translation of a Shakespearean comedy.

211. Which playwright won the Nobel Prize in Literature and significantly influenced early modern Indian theatre with plays like 'Rakta Karabi' and 'Dakghar'?
(A) Girish Karnad
(B) Rabindranath Tagore
(C) Vijay Tendulkar
(D) Badal Sircar

212. How did 'IPTA' movement's legacy continue to influence modern Indian theatre?
(A) By ensuring all plays are performed in Sanskrit.
(B) Through its foundational ethos of using art for social awareness, political mobilization, and integrating folk forms with modern themes.
(C) By standardizing the use of extreme wealth and luxury on stage.
(D) By eliminating the role of the director in theatre.

NODIA

213. Read the given statements and choose the correct option.
Assertion (A): The 'Third Theatre' heavily emphasizes physical acting and actor-audience proximity over elaborate stage sets.
Reason (R): It was conceived as a reaction against the cost, rigidity, and elitism of proscenium theatre, aiming to make theatre portable and accessible.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

214. Which of the following plays is an intense psychological drama centered around a retired, aging actor struggling with megalomania and family alienation?
(A) Natsamrat
(B) Sakharam Binder
(C) Tughlaq
(D) Kamala

215. A community uses 'Legislative Theatre' to propose new laws to their local council based on theatrical debates. This demonstrates theatre's capacity as:
(A) Pure entertainment
(B) A tool for direct democratic action and policy change
(C) A preservation of ancient rituals
(D) A commercial enterprise

216. Match the items in List I with the items in List II.
List I: (Director)
P. Ebrahim Alkazi
Q. Habib Tanvir
R. Badal Sircar
S. K.N. Panikkar
List II: (Stylistic Approach)

successfully established a new trend since the Independence movement. This case exemplifies how contemporary contributing personalities continuously redefine the boundaries of modern Indian theatre outside conventional popular institutions.

Based on the above source, attempt the following five questions.

261. What does the adoption of Third Theatre and Alternate theatre depart from?
(A) Regional sociopolitical issues and grassroots narratives
(B) Intimate audience connections and non-proscenium staging
(C) Performance-driven storytelling and stark stage designs
(D) Popular Play Houses and commercial institutions

262. How did the theatre group apply the principles of the Third Theatre?
(A) By increasing the commercial viability of their performances
(B) By emphasizing a flexible, non-proscenium spatial approach
(C) By constructing highly elaborate traditional stage designs
(D) By strictly utilizing the rigid architecture of popular playhouses

263. What was the primary purpose of incorporating elements of Alternate theatre in the project?
(A) To reinforce the financial constraints of major theatrical institutions
(B) To guarantee that the plays become widely performed commercial hits
(C) To subvert the commercial viability prioritized by established companies
(D) To distance the theatrical narratives from regional sociopolitical issues

264. In this scenario, what did the directors and major playwrights deliberately abandon?
(A) Highly experimental productions at the state level
(B) Performance-driven regional storytelling
(C) The ideological defiance of Alternate theatre
(D) Elaborate stage designs for stark narratives

265. The synthesis of Third Theatre and Alternate theatre enabled the group to:
(A) Redefine theatrical boundaries outside conventional institutions
(B) Merge with mainstream commercial theatrical institutions
(C) Revert to pre-Independence traditional proscenium plays
(D) Maximize the financial profitability of their regional plays

Direction : Please read the following source carefully.

Street theatre and the Theatre of the Oppressed represent crucial trends in modern Indian theatre that prioritize direct audience engagement over formal institutional aesthetics. A regional theatre group recently utilized these frameworks to address localized grievances within a specific state. By deploying Street theatre, the contributing personalities brought their performances directly into public spaces, bypassing the traditional Play Houses entirely. The group seamlessly integrated the methodologies of the Theatre of the Oppressed, transforming passive spectators into active participants. In a documented case, the major director of the group halted the performance midway, inviting the audience to step into the roles of the protagonists to rehearse solutions to the depicted socio-economic struggles. This trend, which gained momentum since the Independence movement, highlights the democratization of theatrical spaces. The Theatre of the Oppressed methodology ensured that the plays were not merely widely performed at the national level, but were deeply relevant to the immediate regional context. The integration of Street theatre and the Theatre of the Oppressed demonstrates how modern Indian theatre groups function as vital institutions for civic discourse and socio-political empowerment.

Based on the above source, attempt the following five questions.

266. What do Street theatre and the Theatre of the Oppressed prioritize over formal aesthetics?
(A) Financial profitability and commercial set designs
(B) Direct engagement and active participation
(C) The exclusive use of traditional proscenium stages

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225. What was the primary motivation behind the 'Theatre of Roots' movement?
(A) To strictly emulate Broadway musicals
(B) To decolonize Indian theatre by reclaiming indigenous forms, rituals, and aesthetics lost during British rule
(C) To ban all regional languages in theatre
(D) To create theatre exclusively for television

226. Which of the following plays, written by Girish Karnad, is a sharp critique of the caste system, set against the backdrop of the 12th-century Bhakti movement in Karnataka?
(A) Tale-Danda
(B) Yayati
(C) Nagamandala
(D) The Fire and the Rain

227. How did 'Bohurupee', under Sombhu Mitra, differ from commercial theatres of its time?
(A) It focused entirely on generating massive profits through slapstick comedy.
(B) It was deeply committed to high artistic standards, socially relevant themes, and rigorous psychological acting.
(C) It only produced plays in English.
(D) It relied exclusively on the Parsi theatre machinery.

228. Read the given statements and choose the correct option.
Assertion (A): Street Theatre in India is fundamentally a political and activist medium.
Reason (R): It emerged and thrived primarily as a means to quickly and directly communicate socio-political issues to the masses without the barriers of ticketing or architecture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Which of the following accurately describes 'Nandikar'?
(A) A street theatre group in Delhi.
(B) A prominent theatre group in Kolkata, associated with Ajitesh Bandyopadhyay and later Rudraprasad Sengupta.
(C) A classical dance academy in Chennai.
(D) A Parsi theatre company in Mumbai.

230. A director working on 'Sakharam Binder' instructs the actors to portray their characters with brutal honesty, avoiding any romanticization of their flaws. This direction aims to capture the play's core element of:
(A) Naturalistic socio-psychological realism
(B) Classical idealism
(C) Mythological fantasy
(D) Absurdist comedy

231. Match the items in List I with the items in List II.
List I: (Theatre Institution)
P. Prithvi Theatre
Q. Ranga Shankara
R. National School of Drama
S. Ninasam
List II: (City)
1. Bengaluru
2. Heggodu
3. Mumbai
4. New Delhi
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

232. Which of the following statements about 'Heisnam Kanhailal' is incorrect?
(A) He was a pioneering theatre director from Manipur.
(B) His theatre relied heavily on the spoken word and elaborate written scripts over physical expression.
(C) He founded the group Kalakshetra Manipur.
(D) His notable plays include 'Pebet' and 'Draupadi'.

NODIA

233. Identify the correct pair of play and the playwright:
(A) Tiner Talwar - Utpal Dutt
(B) Banchharamer Bagan - Badal Sircar
(C) Evam Indrajit - Manoj Mitra
(D) Rakta Karabi - Girish Karnad

234. Consider the following statements about 'Andha Yug':
I. It is a verse play.
II. It was written by Dharamvir Bharati.

1. Synthesis of Sanskrit aesthetics and Kerala's traditional performance idioms
2. Intimate, anti-proscenium, physical 'Third Theatre'
3. Integration of rural Chhattisgarhi actors and folk elements
4. Grand, visually meticulous proscenium productions

(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

217. Which of the following statements about Mahesh Dattani's 'Dance Like a Man' is incorrect?
(A) It deals with the struggles of a male Bharatanatyam dancer.
(B) It address patriarchal norms and generational conflict.
(C) It was originally written in Tamil and translated to English.
(D) It is set in an urban Indian context.

218. Identify the correct pair of theatre personality and their defining work:
(A) V.V. Shirwadkar (Kusumagraj) - Natsamrat
(B) Girish Karnad - Ashadh Ka Ek Din
(C) Vijay Tendulkar - Andha Yug
(D) Mohan Rakesh - Ghashiram Kotwal

219. Consider the following statements about 'Nagamandala':
I. It uses the motif of a snake taking a human form.
II. It is based on oral folk tales from Karnataka.
III. It completely ignores female subjectivity.
IV. The play opens with a meta-theatrical prologue involving a playwright and flames.
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

220. Read the given statements and choose the correct option.
Statement I: Parsi theatre was known for its mythological and historical extravaganzas, heavily utilizing songs and elaborate machinery.
Statement II: It played a crucial role in shaping the aesthetics of early Indian popular cinema (Bollywood).
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

221. If a director uses 'Theatre of the Oppressed' techniques to empower domestic workers to negotiate better wages, the primary aesthetic focus is on:
(A) Creating a beautiful, seamless visual spectacle
(B) The process of dialogue, critical thinking, and rehearsal for reality
(C) Strict adherence to the Natyashastra
(D) Entertaining the employers

222. Consider the following plays:
I. Nabanna
II. Tughlaq
III. Ghashiram Kotwal
IV. Final Solutions
V. Dance Like a Man
Which of the above statement(s) is/are correct regarding those that directly address the trauma and communal violence associated with the partition or religious riots in modern India?
(A) I and II
(B) IV only
(C) I, IV and V
(D) II, III and IV

223. Which of the following is NOT a defining characteristic of 'Site Specific Theatre'?
(A) The location informs and is integral to the meaning of the performance.
(B) It can be performed in exactly the same way in any traditional auditorium.
(C) It alters the traditional dynamic between the audience and the performance space.
(D) It utilizes non-theatrical spaces like warehouses, historical ruins, or public parks.

224. Identify the incorrectly matched pair of playwright and their play:
(A) Bhisham Sahni - Kabira Khada Bazar Mein
(B) Asghar Wajahat - Jis Lahore Nai Dekhya O Jamyai Nai
(C) Habib Tanvir - Charandas Chor
(D) Vijay Tendulkar - Hayavadana

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243. Read the given statements and choose the correct option.
Assertion (A): Safdar Hashmi's murder in 1989 while performing 'Halla Bol' galvanized the Indian street theatre movement.
Reason (R): It highlighted the power of street theatre to challenge oppressive forces and resulted in widespread solidarity among artists across the country.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

244. Which of the following plays by Mahesh Elkunchwar portrays the decay of the old Maharashtrian feudal class and the disintegration of a joint family?
(A) Wada Chirebandi (Old Stone Mansion)
(B) Sakharam Binder
(C) Shantata! Court Chalu Aahe
(D) Kanyadaan

245. A theatre facilitator uses 'Invisible Theatre' in a shopping mall to spark a debate on consumerism. The key to this technique's success is that:
(A) The actors wear bright, easily identifiable costumes.
(B) The audience remains unaware that a rehearsed performance is taking place, reacting to it as a real event.
(C) The mall management announces the play beforehand.
(D) A large stage is erected in the center of the mall.

246. Match the items in List I with the items in List II.
List I: (Practitioner)
P. Tapas Sen
Q. Habib Tanvir
R. Ebrahim Alkazi
S. Safdar Hashmi
List II: (Area of Expertise)
1. Lighting Design
2. Integration of Chhattisgarhi folk theatre
3. Institutional theatre training (NSD) and scenic design
4. Street Theatre
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

247. Which of the following statements about 'Ratan Thiyam' is incorrect?
(A) He is a major proponent of the Theatre of Roots.
(B) His productions are visually minimalist and lack color or movement.
(C) He frequently uses elements from Manipuri culture, such as Sankirtana and martial arts.
(D) His play 'Chakravyuha' is a seminal work in modern Indian theatre.

248. Identify the correct pair of theatre group and its location:
(A) Naya Theatre - Bhopal/Delhi
(B) Chorus Repertory Theatre - Kolkata
(C) Nandikar - Imphal
(D) Bohurupee - Mumbai

249. Consider the following statements about 'Theatre of the Oppressed':
I. It was developed by Augusto Boal.
II. It aims to use theatre as a means of promoting social and political change.
III. It encourages the audience to remain passive.
IV. 'Forum Theatre' and 'Image Theatre' are its key techniques.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

250. Read the given statements and choose the correct option.
Statement I: The Indian People's Theatre Association (IPTA) was highly successful in integrating artists from various regions to create a pan-Indian progressive cultural movement.
Statement II: IPTA completely ignored the rural peasant and working-class struggles, focusing only on urban romantic comedies.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

NODIA

III. It explores the moral blindness and destruction at the end of the Mahabharata.
IV. Ebrahim Alkazi staged a highly acclaimed production of it at Feroz Shah Kotla and Purana Qila.

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

235. Read the given statements and choose the correct option.
Statement I: The 'Theatre of Roots' movement completely rejected Western dramatic texts and only staged ancient Sanskrit plays.
Statement II: Directors like B.V. Karanth and K.N. Panikkar actively used indigenous forms to interpret both modern Indian themes and classic texts.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

236. A theatre educator creates a scenario where students must act out a historical event to understand the motivations of the figures involved. This process is best described as:
(A) Applied Theatre
(B) Commercial Theatre
(C) Parsi Theatre
(D) Street Theatre

237. Consider the following figures associated with modern Indian theatre:
I. Satyadev Dubey
II. Shanta Gokhale
III. Alyque Padamsee
IV. Mahesh Dattani
V. Ratan Thiyam

Which of the above statement(s) is/are correct regarding those primarily known for producing/directing massive English language theatrical productions in India?
(A) I
(B) II
(C) III
(D) IV

238. Which of the following is NOT an objective of the Sangeet Natak Akademi?
(A) Coordinating the activities of regional Akademies
(B) Promoting research in the fields of Indian music, dance, and drama
(C) Exclusively funding and promoting Western classical ballet in India
(D) Recognizing and awarding eminent artists (Sangeet Natak Akademi Awards)

239. Identify the incorrectly matched pair of playwright and their primary language of writing:
(A) Vijay Tendulkar - Marathi
(B) Mohan Rakesh - Hindi
(C) Girish Karnad - Kannada
(D) Badal Sircar - Malayalam

240. The most significant outcome of the 'Navanatya' (New Theatre) movement in Bengal was:
(A) The establishment of heavily commercialized proscenium theatres.
(B) The emergence of a strong 'Group Theatre' culture dedicated to socio-political awareness and high artistic integrity rather than profit.
(C) The complete ban on all political plays by the state government.
(D) The revival of Parsi theatrical machinery.

241. Who is the author of 'Kamala', a play that critiques investigative journalism and the commodification of women?
(A) Mahesh Dattani
(B) Girish Karnad
(C) Vijay Tendulkar
(D) Satish Alekar

242. What is the defining characteristic of 'Alternate Theatre'?
(A) It strictly adheres to commercial box-office formulas.
(B) It seeks to challenge mainstream aesthetics, narratives, and spaces, often functioning on the fringes of institutional theatre.
(C) It features only alternate casts or understudies.
(D) It is always performed in foreign languages.

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narratives to the aesthetics of the Root Theatre movement. The director's theatre company sought to reclaim state-specific traditional forms that had been marginalized by dominant national trends. By adopting the Root Theatre movement, the contributing personalities within the company integrated indigenous regional rituals and state folklore into their modern productions. This approach contrasted sharply with the earlier Navanatya movement, which primarily focused on contemporary urban socio-economic issues. The theatre company successfully demonstrated how the Root Theatre movement allows major directors to decolonize modern Indian theatre by anchoring widely performed plays in regional authenticity. Through this deliberate shift, the playhouse not only revitalized fading state traditions but also elevated them to be widely performed at the national level. Thus, both movements illustrate the diverse strategies employed by directors to negotiate the complex development of modern Indian theatre.

Based on the above source, attempt the following five questions.

256. Which two specific theatrical movements are primarily contrasted in the passage?
(A) Street theatre and the Theatre of the Oppressed
(B) Navanatya and the Root Theatre movements
(C) Alternate theatre and the IPTA movement
(D) Third Theatre and Site Specific theatre

257. According to the passage, what was the primary focus of the Navanatya movement?
(A) Indigenous regional rituals and state folklore
(B) Classical religious epics and mythology
(C) Purely aesthetic non-narrative performances
(D) Modern, politically charged urban narratives

258. What elements did the contributing personalities integrate by adopting the Root Theatre movement?
(A) Indigenous regional rituals and state folklore
(B) Contemporary urban socio-economic frameworks
(C) Commercialized western theatrical techniques
(D) Abstract avant-garde performance methodologies

259. How does the Root Theatre movement assist major directors according to the case study?
(A) It enables them to mass-produce urban commercial plays
(B) It forces them to abandon all state-specific traditions
(C) It helps them decolonize theatre via regional authenticity
(D) It encourages them to mimic dominant national trends

260. What was the ultimate impact of the director's deliberate shift on the state traditions?
(A) They were elevated to be widely performed nationally
(B) They were restricted exclusively to regional audiences
(C) They were replaced entirely by contemporary urban issues
(D) They were marginalized further by the theatre company

Direction : Please read the following source carefully.

The conceptualization of the Third Theatre and Alternate theatre marks a significant departure from popular Play Houses and commercial theatrical institutions in India. A specific theatre group initiated a project to challenge the conventions of mainstream, widely performed plays by embracing the principles of the Third Theatre. Rejecting the rigid architecture of traditional Play Houses, this group emphasized a flexible, non-proscenium approach to foster a more intimate connection between the contributing personalities and the audience. Concurrently, the group incorporated elements of Alternate theatre to subvert the commercial viability prioritized by established Theatre Companies. In this scenario, the directors and major playwrights abandoned elaborate stage designs, focusing instead on stark, performance-driven narratives that address regional sociopolitical issues. The Alternate theatre framework allowed these personalities to bypass the financial constraints imposed by major institutions, enabling experimental productions at the state level. Through the synthesis of Third Theatre spatial dynamics and Alternate theatre ideological defiance, the group

NODIA

(D) To preserve ancient classical performance methodologies

273. How is Forum Theatre described in relation to the audience?
(A) It strictly prohibits the audience from reacting to the play
(B) It forces the audience to memorize classical play scripts
(C) It requires the audience to critique the aesthetic design
(D) It encourages the audience to alter the narrative trajectory

274. What specific structural choice did the major playwrights make for the Forum Theatre scripts?
(A) Open-ended scripts with unresolved climaxes
(B) Highly crafted and resolved, closed-loop narratives
(C) Purely historical scripts based on ancient mythology
(D) Grand plays requiring massive and complex theatrical sets

275. According to the passage, the combination of Applied and Forum Theatre proves that drama can serve as:
(A) A purely decorative art form with no societal impact
(B) A financial liability for modern theatrical institutions
(C) An active instrument for social negotiation
(D) A rigid structure incapable of real-world problem-solving

Direction : Please read the following source carefully.

The emergence of Site Specific theatre represents a radical innovation among theatre groups, redefining the relationship between the performance and its physical environment. A prominent theatre company, known for its widely performed plays at the national level, initiated a project that entirely abandoned popular Play Houses in favor of Site Specific theatre. The major directors selected an abandoned historical ruin in their state to stage a play about regional history. The contributing personalities tailored the entire narrative, blocking, and acoustic design to interact directly with the architectural realities of the ruin. Unlike traditional performances housed within established institutions, this Site Specific theatre project demanded that the audience navigate the physical terrain alongside the actors. This approach challenged the conventional development of modern Indian theatre by dissolving the boundaries between the stage and the regional setting. The theatre company demonstrated that by stepping outside conventional Play Houses, major playwrights can leverage the inherent historical and spatial context of a location. Consequently, Site Specific theatre emerges as a dynamic new trend, enriching the regional level of modern Indian theatrical expression.

Based on the above source, attempt the following five questions.

276. What does Site Specific theatre radically redefine according to the passage?
(A) The relationship with physical environments
(B) The financial structure of modern Theatre Companies
(C) The purely textual nature of traditional play scripts
(D) The historical timelines of the Independence movement

277. What did the prominent theatre company entirely abandon for their new project?
(A) Regional historical narratives
(B) The concept of live audiences
(C) Acoustic design and blocking
(D) Popular Play Houses

278. How did the contributing personalities interact with the abandoned historical ruin?
(A) They rebuilt the ruin to resemble a conventional stage
(B) They used narratives tailored to its architecture
(C) They ignored its architecture and used standard backdrops
(D) They relocated the ruin's artifacts into a modern institution

279. What was uniquely demanded of the audience in this Site Specific theatre project?
(A) To remain seated in a fixed proscenium gallery
(B) To financially sponsor the restoration of the

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(D) Strict adherence to classical mythological scripts

267. How did the regional theatre group bypass traditional Play Houses?
(A) By broadcasting their performances strictly on television
(B) By taking performances directly into public spaces
(C) By performing exclusively in elite educational institutions
(D) By constructing heavily fortified private theatre arenas

268. What defines the Theatre of the Oppressed methodology as described in the case?
(A) Transforming passive spectators into active participants
(B) Forcing the audience to remain entirely silent throughout
(C) Utilizing elaborate costumes to mask socio-economic issues
(D) Ensuring the director maintains absolute narrative control

269. What specific action did the major director take during the documented performance?
(A) Ended the play prematurely due to lack of public interest
(B) Asked the contributing personalities to change their costumes
(C) Halted the play to invite the audience to rehearse solutions
(D) Moved the audience from the street into a formal Play House

270. The integration of these two theatrical frameworks demonstrates that theatre groups function as:
(A) Profit-driven commercial entities for national entertainment
(B) Exclusive clubs for elite contributing personalities and directors
(C) Strictly historical archives with no modern societal relevance
(D) Vital institutions for civic discourse and socio-political empowerment

Direction : Please read the following source carefully.

The utilization of Applied theatre and Forum Theatre by modern theatrical institutions illustrates a purposeful shift toward functional, outcome-oriented performance arts. In a specific regional initiative, a major theatre institution deployed Applied theatre techniques to facilitate educational and rehabilitative programs within marginalized state communities. The contributing personalities designed these plays not for commercial Play Houses, but for targeted community intervention. A core component of this initiative was the implementation of Forum Theatre, a specialized interactive technique where the audience is encouraged to alter the narrative trajectory. The major playwrights constructed open-ended scripts detailing regional conflicts, purposefully leaving the climax unresolved. Through Forum Theatre, the directors invited community members to interject and act out alternative resolutions, thereby applying theatrical tools to real-world problem-solving. This new trend reflects a significant evolution in modern Indian theatre, where the aesthetic value is secondary to the practical application of the performance. By combining Applied theatre and Forum Theatre, these groups and institutions redefine the utility of drama, proving that widely performed plays can serve as active instruments for social negotiation and regional development.

Based on the above source, attempt the following five questions.

271. What is the purposeful shift illustrated by the use of Applied theatre and Forum Theatre?
(A) A shift toward highly aesthetic, commercially viable plays
(B) A shift toward isolating marginalized state communities
(C) A shift toward functional, outcome-oriented arts
(D) A shift toward abandoning narrative structures entirely

272. In the context of the regional initiative, what was the primary goal of the Applied theatre techniques?
(A) To generate significant revenue for commercial Play Houses
(B) To facilitate educational and rehabilitative programs
(C) To train professional actors for national-level productions

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Direction : Please read the following source carefully.

In the context of the origin and development of modern Indian theatre, the transition from early regional expressions to a consolidated national effort is highly significant. During the Independence movement, specific personalities across various states began utilizing theatrical forms to mobilize the masses. A prominent case study is the emergence of the IPTA movement, which established new trends in theatre at both the national and regional levels. A regional theatre group, previously confined to traditional state-specific performances, adapted the IPTA movement's framework to address anti-colonial sentiments. This group shifted its focus from classical aesthetics to immediate sociopolitical realities, reflecting a broader trend where regional personalities aligned with national objectives. The IPTA movement thus served as a critical juncture, bridging the gap between localized state theatre and a unified national theatrical identity. By integrating regional dialects and state-level cultural motifs into its overarching nationalistic narrative, the movement redefined the role of major contributing personalities. Consequently, the origin of modern Indian theatre cannot be viewed merely as an aesthetic evolution, but as a politically charged development where the IPTA movement catalyzed the transformation of regional theatre groups into instruments of national consciousness during the Independence movement.

Based on the above source, attempt the following five questions.

251. What is the primary focus of the provided passage regarding modern Indian theatre?
(A) Commercial success of various regional stage performers
(B) Role of the IPTA movement in national consciousness
(C) Architectural evolution of the traditional playhouses
(D) Financial challenges of state-specific drama groups

252. According to the passage, how did the regional theatre group change its approach under the IPTA framework?
(A) It prioritized immediate sociopolitical realities
(B) It abandoned national goals for classical aesthetics
(C) It rejected state-specific cultural motifs entirely
(D) It prioritized classical aesthetics over mobilization

253. What function did the IPTA movement serve between localized and national theatre?
(A) It eliminated all regional dialects from national plays
(B) It restricted regional personalities from performing
(C) It bridged the gap between state and national identity
(D) It distanced regional theatre from political narratives

254. How did the movement redefine the role of major contributing personalities?
(A) By isolating their performances to traditional aesthetics
(B) By encouraging them to avoid the Independence movement
(C) By strictly limiting their work to specific rural playhouses
(D) By integrating regional dialects into national narratives

255. The passage suggests that the origin of modern Indian theatre should be viewed as:
(A) Merely a traditional and classical aesthetic evolution
(B) A strictly financial transformation of theatre companies
(C) A politically charged development mobilizing the masses
(D) An isolated phenomenon unrelated to national events

Direction : Please read the following source carefully.

The evolution of new trends in theatre since the Independence movement introduced distinct methodological shifts at the regional level, most notably through the Navanatya movement and the Root Theatre movement. A recent academic case study highlights a regional director who deliberately transitioned from the Navanatya movement's modern, politically charged urban

NODIA

ruin
(C) To navigate the physical terrain with the actors
(D) To write the narrative resolution of the performance

280. How does stepping outside conventional Play Houses benefit major playwrights in this context?
(A) It enables them to mass-produce scripts for commercial cinema
(B) It eliminates the need for any contributing theatrical personalities
(C) It guarantees that the play will avoid regional historical themes
(D) It allows them to leverage the inherent spatial context of a location

Direction : Please read the following source carefully.

The transition of regional dramatic works to widely performed plays at the national level relies heavily on the collaborative efforts of major playwrights, directors, and other contributing personalities. A recent study examines a scenario where a state-level theatre group successfully elevated its regional production to a national platform. The major playwright initially crafted a script deeply embedded in the specific linguistic and cultural nuances of the state. However, to ensure the play could be widely performed at the national level, the director implemented a strategic adaptation process. Without compromising the play's regional origin and development, the director and contributing personalities incorporated universally resonant thematic elements and innovative staging techniques. The theatre company utilized the infrastructural support of prominent national institutions to facilitate this transition. This case highlights the delicate balance major playwrights and directors must maintain between preserving state-specific authenticity and achieving national accessibility. The successful integration of regional origin with national appeal underscores the evolving dynamics of modern Indian theatre, where contributing personalities serve as cultural translators, transforming localized narratives into widely performed, nationally celebrated theatrical achievements.

Based on the above source, attempt the following five questions.

281. What is the primary focus of the provided passage?
(A) Moving regional works to a national platform
(B) The decline of regional scripts in modern Indian theatre
(C) The eradication of universally resonant thematic elements
(D) The financial bankruptcy of state-level theatre groups

282. How was the script initially crafted by the major playwright?
(A) It was completely devoid of any cultural nuances
(B) It featured state linguistic and cultural nuances
(C) It was heavily reliant on western theatrical traditions
(D) It was instantly written for a massive international audience

283. What strategy did the director use to make the play widely performed nationally?
(A) Completely rewrote the script to erase its regional origin
(B) Adapted the work to incorporate universal themes
(C) Refused to utilize any innovative modern staging techniques
(D) Restricted the performance exclusively to local dialects

284. What role did prominent national institutions play in this transition?
(A) They provided the necessary infrastructural support
(B) They censored the regional nuances of the production
(C) They actively discouraged national accessibility
(D) They demanded the replacement of the original playwright

285. According to the passage, contributing personalities function as:
(A) Commercial agents focused purely on institutional profit
(B) Strict traditionalists rejecting modern

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Based on the above source, attempt the following five questions.

296. What dichotomy in modern Indian theatre is analyzed in the passage?
(A) Between Street theatre and the Theatre of the Oppressed
(B) Between historical playwrights and modern academic institutions
(C) Between pre-colonial rituals and post-colonial censorship
(D) Between commercial companies and alternate theatre groups

297. What did the major commercial Theatre Company prioritize?
(A) High production values and profitability
(B) Minimalist aesthetics and avant-garde narratives
(C) Intellectual demandingness and rigorous social critique
(D) Operating outside conventional institutions and playhouses

298. In contrast to the commercial groups, what did the Alternate theatre collective utilize?
(A) High production values tailored for mass national appeal
(B) Minimalist and intellectually demanding narratives
(C) Popular Play Houses for widespread financial gain
(D) Standardized scripts mandated by conventional Institutions

299. How did the contributing personalities of the Alternate theatre group choose to operate?
(A) Within the rigid frameworks of mainstream commercial institutions
(B) Outside conventional Institutions rejecting commercial imperatives
(C) By prioritizing widespread national acceptance above all else
(D) By merging their collective with the commercial Theatre Company

300. According to the passage, what does the tension between commercial companies and alternate collectives drive?
(A) Continuous evolution and diversification
(B) The eradication of new trends since the Independence movement
(C) The homogenization of all regional modern Indian plays
(D) The absolute decline of rigorous social critique in performance arts

NODIA

and contributing personalities organized clandestine performances, turning local community gatherings into centers of political mobilization. This period marked a profound transformation in the origin of modern Indian theatre, shifting it from mere entertainment to a vital component of the national struggle. The state-level theatre group demonstrated how regional dialects and local idioms could effectively articulate the broader goals of the Independence movement. By integrating political urgency with theatrical innovation, these personalities laid the groundwork for new trends that would emerge post-independence. The case exemplifies how the foundational development of modern Indian theatre was dynamically shaped by the strategic ingenuity of state personalities responding to the immediate demands of the Independence movement.

Based on the above source, attempt the following five questions.

291. The origin and development of modern Indian theatre are inextricably linked to:
(A) The commercial expansion of colonial Play Houses
(B) The exclusive promotion of western theatrical methodologies
(C) The socio-political climate of the Independence movement
(D) The rejection of state-specific contributing personalities

292. How did major playwrights successfully evade colonial censorship?
(A) By using traditional folkloric structures
(B) By publishing their political scripts in international newspapers
(C) By performing exclusively in elite, pro-colonial institutions
(D) By abandoning all political messages in favor of pure comedy

293. What did local community gatherings transform into during this period?
(A) Strictly commercialized theatrical hubs
(B) Formalized academic institutions for dramatic arts
(C) Apocryphal archives for post-independence trends
(D) Centers of political mobilization and performance

294. The passage notes a profound transformation of theatre from mere entertainment to:
(A) A purely aesthetic structural exercise
(B) A vital component of the national struggle
(C) A highly profitable corporate enterprise
(D) An exclusive platform for colonial officials

295. What did the regional dialects and local idioms effectively articulate?
(A) The rejection of theatrical innovation
(B) The irrelevance of state-level theatre groups
(C) Broader goals of the Independence movement
(D) The dominance of pre-colonial classical aesthetics

Direction : Please read the following source carefully.

In the landscape of modern Indian theatre, the dichotomy between commercial Theatre Companies and Alternate theatre groups highlights contrasting approaches to the development of the art form. A comparative analysis of a major commercial group and a regional Alternate theatre collective illustrates this divide. The commercial Theatre Company primarily focused on producing widely performed plays within popular Play Houses, prioritizing high production values, elaborate sets, and financial profitability. The major directors in this company tailored their content to ensure mass national appeal. Conversely, the Alternate theatre collective consciously rejected these commercial imperatives. Operating outside conventional Institutions, these contributing personalities utilized minimalist aesthetics and focused on avant-garde, intellectually demanding narratives. The Alternate theatre group prioritized artistic experimentation and rigorous social critique over widespread national acceptance or financial gain. This ideological divergence reflects the broader new trends in theatre since the Independence movement, where multiple parallel developments coexist. The tension between the commercial objectives of established Theatre Companies and the radical experimentation of Alternate theatre collectives remains a driving force in the continuous evolution and diversification of modern Indian theatre.

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adaptations of Rabindranath Tagore's plays, moving away from commercialized trends. Their work focused on rigorous training and sophisticated stagecraft, setting high standards for the development of modern group theatre.

9. (C) I, II and IV
This movement emerged as a conscious effort to decolonize the stage by looking back at indigenous traditions and performance styles. Proponents utilized traditional music, stylized movements, and folk rituals to create a unique national identity. While it integrated local languages and cultural specificities, it did not reject them, aiming instead to bridge the gap between ancient heritage and modern sensibilities.

10. (A) Both Statement I and Statement II are true.
As a pivotal figure in the Indian street theatre movement, this activist utilized performance to address labor rights and social justice. His group became famous for performing in public spaces to reach common citizens directly, particularly through their most celebrated play. This commitment to political theatre was tragically cut short, but the legacy of using the streets for mobilization remains.

11. (D) Site-Specific Theatre
This approach involves staging a production in a location that is naturally relevant to the narrative, rather than a traditional auditorium. By utilizing the existing architecture and history of a particular place, the performance gains a unique layer of authenticity and atmosphere. The environment itself becomes an integral part of the storytelling, influencing how the audience perceives the themes and action.

12. (B) IV only
While many modern practitioners work across multiple languages or through translation, this specific playwright is primarily distinguished for authoring his works in English. His plays often explore the nuances of urban Indian life, addressing themes of gender, sexuality, and family dynamics within a middle-class context. This contribution helped establish Indian English drama as a significant and recognized genre within the national landscape.

13. (C) Minimalist acting and lack of musical elements
This popular nineteenth-century theatrical form was characterized by its high production value, including spectacular sets and mechanical stage effects. It blended diverse linguistic styles and relied heavily on music and songs to entertain broad urban audiences. Far from being minimalist, it was known for its grand melodrama and visual extravagance, which eventually influenced the aesthetics of early Indian commercial cinema.

14. (D) Ashadh Ka Ek Din - Dharamvir Bharati
The classic Hindi play exploring the life of the poet Kalidasa was actually written by Mohan Rakesh, a central figure in modernizing Indian drama. Dharamvir Bharati is best known for his poetic verse play concerning the ethical dilemmas following the Mahabharata war. Misattributing these works overlooks the specific stylistic contributions each playwright made to the development of contemporary Indian literature.

15. (A) I, III, II, IV
The development of modern Indian theatre can be traced through seminal productions beginning with the depiction of the Bengal famine in the nineteen-forties. This was followed by a landmark verse play in the nineteen-fifties and a significant historical allegory in the nineteen-sixties. By the early nineteen-seventies, satirical folk-inspired dramas emerged, reflecting a period of intense creative experimentation and socio-political engagement across regions.

16. (B) Applied Theatre
This field focuses on the use of drama as a tool for social intervention, education, and community development rather than pure entertainment. It prioritizes the process of engagement and the tangible impact on the participants' lives, such as resolving local conflicts or raising awareness. By applying theatrical techniques to real-world challenges, practitioners facilitate dialogue and empower groups to seek practical solutions.

17. (B) Proscenium creates a fourth wall separation, while Street theatre breaks it for direct audience engagement.
Traditional indoor stages typically maintain a clear distinction between the performers and the observers, often referred to as the fourth

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ANSWERS

1. (B) Sita Swayamvar
Vishnudas Bhave is credited with pioneering modern Marathi drama through the performance of this specific production in Sangli. It integrated elements from the traditional Dashavatar folk form while establishing a structured theatrical narrative. This landmark event signaled a shift from oral traditions to more organized stage performances, significantly influencing the subsequent development of regional theatre in Maharashtra during the nineteenth century.

2. (A) A flexible, anti-proscenium, and non-commercial theatre
Badal Sircar developed this experimental approach to make performances more accessible and socially relevant. By moving away from the expensive and rigid structures of proscenium stages, the movement emphasized direct interaction between performers and the public in neutral spaces. It focused on physical expression and minimal props to communicate complex urban and political realities without heavy commercial or institutional burdens.

3. (A) Both A and R are true and R is the correct explanation of A.
The Indian People's Theatre Association was established during the independence movement to align cultural expression with mass mobilization. By adopting rural performance styles and addressing peasant struggles, the organization successfully moved drama out of elite urban centers. This strategic use of relatable folk forms allowed for effective political communication against colonial oppression and fascism during a critical historical period.

4. (D) It emerged as a socio-political reaction focusing on realistic portrayals of middle-class and peasant struggles.
This movement represented a departure from commercial and mythological spectacles toward a more grounded and urgent form of drama. Influenced by the socio-economic conditions of the nineteen-forties, it utilized realistic aesthetics to highlight the plight of the common man. By focusing on contemporary issues like famine and exploitation, it laid the foundation for modern progressive theatre in West Bengal.

5. (C) Forum Theatre
Developed as part of the Theatre of the Oppressed, this technique allows participants to stop a performance and suggest alternative actions for the characters. It transforms the passive audience into active participants who explore various ways to tackle social injustices depicted on stage. This interactive methodology serves as a rehearsal for real-life social change and empowers communities through collective problem-solving.

6. (A) P-3, Q-4, R-1, S-2
Modern Indian drama is characterized by influential playwrights writing in diverse regional languages. Vijay Tendulkar revolutionized Marathi theatre with his bold social critiques, while Girish Karnad drew from Kannada folklore and history. Mohan Rakesh established a new idiom for modern Hindi drama, and Badal Sircar became a central figure in Bengali theatre through his experimental and politically engaged non-proscenium performances.

7. (D) It uses theatre as a tool for promoting passivity and acceptance of fate.
This theatrical framework intentionally rejects the idea of a passive audience, instead viewing drama as a dynamic tool for liberation and social analysis. It encourages participants to critically examine their surroundings and envision proactive solutions to systemic problems. By transforming observers into active contributors, the methodology aims to spark dialogue and empower marginalized individuals rather than encouraging the acceptance of misfortune.

8. (A) Bohurupee - Sombhu Mitra
Founded in the late nineteen-forties, this Kolkata-based group became a cornerstone of the Indian theatre movement by emphasizing artistic excellence and psychological depth. Under its visionary leader, the collective produced iconic

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theatrical dynamics
(C) Cultural translators transforming localized narratives
(D) Political activists disrupting national theatre operations

Direction : Please read the following source carefully.

The structural foundation of modern Indian theatre is significantly fortified by the sustained contributions of popular Play Houses, Theatre Companies, and formal Institutions. An analytical overview of a leading national Theatre Company reveals how institutionalization has formalized the origin and development of theatrical arts. This specific Theatre Company established a network of Play Houses across various regions, providing a standardized platform for both traditional and experimental performances. By collaborating with academic Institutions, the company formalized the training of new contributing personalities, ensuring a steady influx of skilled directors and playwrights. These Institutions play a critical role in archiving the history of the Independence movement's impact on theatre while simultaneously fostering new trends. Furthermore, the Theatre Company's strategic management of Play Houses guarantees that regionally developed plays are systematically scheduled to be widely performed at the national level. The interdependence of Theatre Companies, regional Play Houses, and educational Institutions creates a robust ecosystem. This institutional framework ensures the continuous development of modern Indian theatre, transforming localized group efforts into sustained, professionally managed national enterprises.

Based on the above source, attempt the following five questions.

286. What is significantly fortified by popular Play Houses, Theatre Companies, and Institutions?
(A) The informal, undocumented nature of street performances
(B) The exclusive commercialization of classical dance forms
(C) The decline of experimental regional productions
(D) The structural foundation of modern Indian theatre

287. What did the leading national Theatre Company establish across various regions?
(A) A network of autonomous political groups
(B) A system to dismantle traditional performances
(C) A network of standardized Play Houses
(D) A series of unregulated amateur festivals

288. How does collaborating with academic Institutions benefit the Theatre Company?
(A) It prevents the archiving of the Independence movement's impact
(B) It formalizes the training of new contributing personalities
(C) It strictly limits performances to purely academic audiences
(D) It actively discourages the emergence of new theatrical trends

289. What is the result of the strategic management of Play Houses by the Theatre Company?
(A) Regional plays are permanently confined to their states of origin
(B) The financial bankruptcy of local educational Institutions
(C) The elimination of skilled directors and major playwrights
(D) Regionally developed plays are systematically scheduled nationally

290. The interdependence described in the passage ultimately transforms localized group efforts into:
(A) Professionally managed national firms
(B) Failed and isolated experimental attempts
(C) Unregulated regional hobby projects
(D) Temporary performance art installations

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Direction : Please read the following source carefully.

The origin and development of modern Indian theatre are inextricably linked to the socio-political climate of the Independence movement, heavily influenced by state-specific contributing personalities. Historical records of a particular regional theatre group illustrate how drama was mobilized as a tool for anti-imperialist resistance. The major playwrights of this state crafted narratives that disguised subversive political messages within traditional folkloric structures, thereby evading colonial censorship. Directors

wall. In contrast, performances in public spaces intentionally dismantle this barrier to foster immediate and direct communication with the crowd. This interactive nature allows for more flexible storytelling and encourages the public to feel part of the social or political message.

18. (A) Theatre of Roots
This movement seeks to create a contemporary theatrical idiom by integrating traditional performance styles, martial arts, and folk rituals into modern narratives. By drawing from indigenous heritage, playwrights and directors aim to reclaim a national identity that feels distinct from Western naturalism. Utilizing forms like regional dances to address modern corruption exemplifies this fusion of ancient cultural roots with urgent contemporary concerns.

19. (A) 1959
This premier training institute was established by the national academy for music and drama to provide a professional foundation for the performing arts. Initially starting as a department, it later became an autonomous body that significantly influenced Indian theatre pedagogy. Under various visionary directors, it produced many of the country's most prominent actors and directors, standardizing technical and artistic disciplines.

20. (D) Experimental and non-mainstream performances challenging established commercial and aesthetic norms.
This genre of performance consciously distances itself from the commercialized and institutionalized structures of the stage to explore new creative possibilities. It often prioritizes innovative storytelling, minimal production costs, and unconventional venues to provoke thought rather than provide easy entertainment. By questioning traditional dramatic conventions, it provides a vital platform for marginalized voices and avant-garde ideas to reach the public.

21. (C) He revolutionized theatre training in India as the director of NSD, emphasizing scenic design and discipline.
This visionary practitioner significantly modernized the landscape of Indian drama through his leadership at the premier national training institute. He introduced a rigorous curriculum that combined technical mastery in lighting and set design with a deep understanding of world classics. His grand productions demonstrated how sophisticated visual aesthetics and disciplined performance could elevate the status of the theatrical arts to a professional level.

22. (B) It was a major production of the Parsi Theatre companies.
Written by Bijon Bhattacharya, this powerful play was actually a landmark production of the Indian People's Theatre Association and the progressive movement in Bengal. It utilized a realistic style to depict the devastating impact of the nineteen-forty-three famine on rural peasants. Unlike the commercial extravaganzas associated with older professional companies, it focused on urgent socio-political realities and collective struggle.

23. (A) Both Statement I and Statement II are true.
The collaboration between urban directors and rural folk performers created a unique and vibrant theatrical style that bridged cultural divides. By integrating traditional Chhattisgarhi music, dance, and humor into modern narratives, the group produced several iconic works that gained international acclaim. Their most famous production, featuring a truthful thief, remains a masterpiece of Indian drama, demonstrating the power of indigenous storytelling.

24. (A) Ninasam - Heggodu
Located in a small village in Karnataka, this institution was established to bring world-class culture and arts to rural communities. It offers a comprehensive training program and hosts a renowned theatre festival that attracts artists and students from across the country. By focusing on both local roots and global perspectives, it has become a unique model for cultural dissemination and community engagement.

25. (C) Utpal Dutt - Punjab
This prominent playwright and director was a central figure in the Bengali theatre movement, known for his politically charged plays and association with the Little Theatre Group. His work was deeply rooted in the socio-political context of West Bengal, making the association with Punjab incorrect. He utilized the stage as a powerful medium for Marxist critique and socio-political mobilization throughout his career.

NODIA

production of a polished aesthetic performance for a ticketed audience.

43. (D) The Partition of India and World War II
The moral despair and physical ruin depicted in this seminal verse play were deeply influenced by the traumatic events surrounding the end of the colonial era. The playwright utilized the final day of the Mahabharata war as a powerful metaphor for the senseless violence and existential crisis experienced by the nation. This historical context provides the play with its profound sense of ambiguity and ethical urgency.

44. (B) Mohan Rakesh
This influential playwright authored a groundbreaking drama that portrays the psychological fragmentation and emotional suffocation within a modern urban middle-class family. By focusing on realistic dialogue and complex relationships, the work marked a significant shift in Hindi literature toward contemporary realism. His contribution was vital in establishing a modern dramatic idiom that accurately reflected the frustrations and aspirations of post-independence Indian society.

45. (C) The performance is uniquely designed for and integrates the specific location where it takes place.
This form of theatre moves away from standardized venues to use spaces that have their own historical or environmental significance. The narrative and staging are specifically tailored to interact with the existing surroundings, making the location a character in itself. This creates a unique experience where the audience's perception of the story is inseparable from the specific physical environment of the performance.

46. (D) Theatrical performances enacted in public spaces where the public is unaware that it is a play.
Developed as a tool for social provocation, this technique involves actors performing a prepared scene in a crowded public area without announcing it. Because the observers believe the event is real, their reactions and interventions are spontaneous and authentic. This method allows performers to highlight social injustices or biases in a way that forces the public to confront them directly in their everyday lives.

47. (A) It was a major commercial Parsi theatre company based in Bombay.
Founded in West Bengal, this celebrated group was a leader in the collective theatre movement and was never associated with the commercialized professional companies of Mumbai. It gained fame for its high artistic integrity and its profound productions of Tagore's works, emphasizing psychological depth over spectacle. The group's work was a significant part of the new wave of experimental and socially conscious drama in Kolkata.

48. (A) Both Statement I and Statement II are true.
This eminent playwright utilized local myths and oral traditions to explore modern dilemmas, creating a bridge between the past and present. One of his most celebrated works draws from regional folk tales to examine themes of marriage, desire, and patriarchal control through a supernatural narrative. By grounding his plays in traditional heritage, he successfully provided a universal commentary on contemporary human experiences and social structures.

49. (B) Madhavi - Bhisham Sahni
This play draws from the Mahabharata to explore the exploitation of women within a patriarchal society through the story of a woman gifted to several kings. The author, a prominent Hindi writer, is also known for his realistic portrayals of social issues and historical trauma. This specific work uses a mythological framework to deliver a sharp critique of the sacrifices demanded from women throughout history.

50. (A) Satish Alekar - Assam
This influential figure is a leading playwright and director from the Marathi theatre movement, not from the northeastern state mentioned. His work is celebrated for its use of black comedy and traditional forms to critique middle-class life in Maharashtra. His contributions, including landmark plays like Mahanirvan, have significantly shaped the experimental stage in Pune and Mumbai rather than the Assamese regional tradition.

51. (C) K.N. Panikkar
This visionary director was a central figure in the movement to reclaim indigenous aesthetics by staging classical Sanskrit dramas using

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and historical figures. These works often faced censorship and protests for challenging traditional notions of morality and power. By exposing the violence and hypocrisy latent in society, the playwright pushed the boundaries of what was permissible on stage, sparking significant legal and cultural discussions.

35. (C) Statement I is true but Statement II is false.
Established by the government of independent India in the early nineteen-fifties, this national academy was created to preserve and promote the country's diverse heritage in the performing arts. It was not a British colonial institution but a post-independence effort to foster indigenous culture. The organization provides grants, confers prestigious awards, and supports research to ensure the continued vitality of Indian music, dance, and drama.

36. (D) Forum Theatre
This specific methodology encourages observers to step out of their passive roles and experiment with different ways to resolve a conflict presented on stage. By replacing the character who is being oppressed, the participants can test various strategies to change the outcome of a social problem. This process serves as an educational tool, allowing a community to rehearse for real-life interventions and empowerment.

37. (C) I, II, IV, V
This experimental movement emerged as an alternative to both commercial proscenium theatre and traditional folk forms. It emphasized a close physical relationship between performers and the audience, often occurring in intimate spaces like courtyards or small rooms. By stripping away elaborate sets and costumes, it focused on the expressive potential of the human body and voice to address the existential and political concerns of urban life.

38. (B) Manoj Mitra
While several eminent playwrights have significantly contributed to the Marathi stage with their realistic and experimental works, this specific author is a prominent figure in Bengali theatre. He is well-known for his humorous and insightful plays that often explore rural life and social dynamics in West Bengal. His works represent a different regional tradition than the one characterized by Marathi practitioners like Satish Alekar or Mahesh Elkunchwar.

39. (D) Shriram Lagoo - Founder of the IPTA movement
This renowned performer was a major figure in the Marathi experimental and commercial stage, particularly celebrated for his role in a classic play about an aging actor. However, he was not the founder of the national people's theatre collective, which was established much earlier in the nineteen-forties. His contribution lies more in his powerful acting and his support for rationalist thought through the medium of drama.

40. (A) III, I, II, IV
The institutional development of Indian drama began with the formation of a traveling company in the nineteen-forties, followed by the establishment of the national academy in the early fifties. The premier training school later gained independent status, and by the early twenty-first century, major modern facilities were established in southern India. This timeline reflects the gradual professionalization and regional expansion of the country's theatrical infrastructure.

NODIA

41. (C) Theatre of Roots
This movement focuses on reclaiming indigenous performance aesthetics by incorporating traditional martial arts, classical dance forms, and regional rituals into modern productions. Practitioners aim to move away from Western naturalism to find a uniquely Indian visual and physical vocabulary. Training actors in ancient Sanskrit performance techniques to address contemporary satire is a hallmark of this effort to bridge historical traditions with modern themes.

42. (A) The use of theatre practices in non-traditional settings for educational, therapeutic, or social justice purposes.
This field of practice utilizes dramatic techniques outside of conventional entertainment venues to address specific social needs or facilitate learning. It often involves working with marginalized groups in schools, hospitals, or community centers to explore sensitive issues and encourage positive change. The focus is on the instrumental value of the theatrical process rather than the

26. (A) Girish Karnad
Drawing inspiration from both Sanskrit literature and Western philosophical sources, this playwright authored a seminal work exploring the nature of human identity and desire. The play utilizes the folk motif of a transposable head to question the division between the mind and the body. Its use of traditional masks, music, and a narrator figure represents a masterful fusion of indigenous aesthetics and modern themes.

27. (D) The facilitator who mediates between the actors and the 'spect-actors'
Within this interactive theatrical framework, this specific role serves as a bridge between the performers and the observers. The individual guides the participation, ensuring that the dialogue remains productive and that the audience feels empowered to intervene in the scenes. By managing the transitions and questioning the outcomes, this figure helps turn the performance into a collective exploration of social problems.

28. (A) Both A and R are true and R is the correct explanation of A.
During the nineteen-seventies and eighties, performances in public spaces became a vital tool for expressing dissent and mobilizing citizens. The minimal requirements for equipment and costumes made this form of drama highly portable and responsive to immediate political events. By bypassing the barriers of traditional venues, activists could reach workers and students directly, turning the streets into a vibrant arena for protest.

29. (C) It traveled across India performing plays that promoted secularism, national integration, and addressed social issues.
Established by a legendary actor-manager, this traveling company played a crucial role in using the stage for social and national awakening. The troupe performed in various parts of the country, bringing stories that challenged communalism and advocated for national unity to diverse audiences. Their commitment to professional standards and socially relevant content left a lasting impact on the development of modern Indian theatre.

30. (D) Adaptation and Contextualization
This creative process involves modifying an existing dramatic work to make it relevant to a specific cultural or social environment. By shifting the setting and dynamics of a classic script to reflect local realities, the director ensures that the narrative resonates more deeply with the contemporary audience. This approach allows timeless themes to be understood through the lens of current local challenges.

31. (A) P-2, Q-1, R-4, S-3
The landscape of modern Indian drama has been shaped by visionary directors who founded distinct collectives to explore diverse aesthetics. While some focused on the integration of Manipuri martial arts and rituals, others looked to Kerala's Sanskrit traditions or Chhattisgarhi folk forms. Additionally, political theatre in Bengal flourished through groups dedicated to Marxist critiques, demonstrating the varied stylistic and ideological approaches across the country.

32. (B) He primarily writes his plays in Kannada and translates them into English later.
This playwright is distinguished by his choice to author original works directly in English, focusing on the lives of urban, middle-class Indians. His scripts often tackle sensitive subjects such as gender identity and communal tensions that were previously marginalized on the stage. While his works have been translated into several regional languages, his primary creative expression is rooted in the Indian English idiom.

33. (B) Tughlaq - Allegory of the Nehruvian era's political disillusionment
Many modern Indian plays use historical or mythological settings to offer a critique of contemporary political situations. One landmark drama portrays the fourteenth-century Sultan of Delhi not just as a historical figure, but as a symbolic representation of the idealistic yet failed policies of the post-independence era. This allegorical approach allows the playwright to explore complex themes of power, idealism, and political failure.

34. (A) I and II
Certain plays in Marathi theatre history became the center of intense public debate due to their unflinching portrayal of human sexuality

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traditional performance idioms from Kerala. By integrating elements from Koodiyattam and other regional arts, he created a unique visual and rhythmic language for the modern stage. His work successfully demonstrated how ancient texts could be reinterpreted to resonate with contemporary audiences through a grounded, physical vocabulary.

52. (D) An interactive form where audience members share personal stories which actors immediately enact on the spot
This specific methodology focuses on the spontaneous translation of real-life experiences into dramatic vignettes. Facilitated by a conductor, the process allows a community to see their own narratives validated and explored through physical movement and improvisation. It serves as a powerful tool for building empathy and collective understanding within various social, educational, or therapeutic settings, emphasizing the value of individual stories.

53. (C) A is true but R is false.
While this landmark play is widely recognized for introducing modern psychological depth and a new dramatic idiom to the Hindi stage, it does not avoid historical figures. In fact, it is set in the past and focuses on the poet Kalidasa. The modernity of the work lies in its realistic portrayal of the internal conflict between artistic integrity and the allure of state patronage.

54. (B) He wrote and directed politically charged plays and founded the Little Theatre Group.
This influential Bengali practitioner was deeply committed to Marxist ideology and utilized the stage as a platform for political critique. He founded a prominent collective and produced numerous works that challenged social hierarchies and colonial legacies. His productions often featured large-scale historical or political narratives, demonstrating a firm belief that theatre should serve as a weapon for class struggle and social awareness.

55. (D) Theatre in Education (TIE)
This specialized field involves using dramatic techniques within a curriculum to help students explore complex concepts and develop social skills. It prioritizes the learning process and the development of empathy over the creation of a public performance. By engaging in role-play and creative problem-solving, participants can better understand various perspectives and practice conflict resolution in a safe, structured environment.

56. (A) P-1, Q-2, R-3, S-4
The modern Indian stage is defined by iconic plays that address diverse social and political themes across different languages. From satirical Marathi dramas about identity to intense Hindi court dramas and English-language explorations of gender and tradition, these works reflect a rich cultural landscape. Furthermore, the integration of folk poetry and urban life in regional drama demonstrates the evolving nature of contemporary storytelling.

57. (C) It strictly avoided the use of regional dialects to maintain a pan-Indian elite audience.
This progressive cultural organization was founded with the specific intention of reaching the common people by utilizing their own languages and performance traditions. Far from catering to an elite crowd, it actively integrated folk songs, local dialects, and regional forms to mobilize workers and peasants. This focus on local accessibility was essential to its mission of raising political consciousness and fighting social injustice.

58. (A) Third Theatre - Badal Sircar
The concept of an inexpensive, portable, and non-proscenium theatre was pioneered by this Bengali practitioner to foster closer communication between actors and the public. This movement focused on physical expression and contemporary socio-political issues, moving away from commercialized stage designs. It represented a significant shift in how drama was produced and consumed, prioritizing accessibility and direct engagement over traditional grand spectacles and institutional structures.

59. (D) I, II and III
This landmark Marathi play is celebrated for its masterful use of traditional folk elements to deliver a sharp political satire. It explores the relationship between power and corruption within a historical setting, utilizing the rhythm and music of regional performance forms. Despite its artistic success, the work faced

NODIA

for innovative drama and professional theatrical standards in India.

108. (C) Heavy reliance on government subsidies and corporate sponsorships
This experimental movement was specifically designed to be inexpensive, portable, and independent of major institutional or commercial funding. By utilizing neutral spaces and minimal equipment, practitioners aimed to maintain artistic and political freedom while fostering closer interaction with the public. The focus was on creative self-sufficiency and the expressive power of the human body, moving away from the financial and structural burdens of traditional proscenium theatre.

109. (D) Academy of Fine Arts - Chennai
While several major cities host iconic venues for the performing arts, this specific institution is actually a prominent cultural center in Kolkata, not southern India. It has been a vital platform for the Bengali theatre movement, hosting numerous experimental and group theatre productions. Misidentifying the location of such a landmark overlooks its historical significance as a hub for regional creativity and artistic expression within its true metropolitan home.

110. (B) Thirty Days in September
This sensitive play explores the long-term psychological impact and family dynamics surrounding child sexual abuse. The playwright utilizes a contemporary urban setting to tackle a subject often considered taboo, highlighting the cycle of trauma and the difficulty of healing within a household. His work is known for addressing marginalized social issues through a realistic lens, encouraging audiences to confront and discuss complex and painful human experiences.

111. (D) Historically accurate, subtle, and naturalistic rural environment of Kalidasa's time
Staging a realistic production of this modern classic requires a focus on authentic details that reflect the historical and geographical setting of the narrative. A naturalistic set design helps ground the emotional conflicts of the characters in a believable world, enhancing the play's psychological depth. By carefully recreating the atmosphere of a rural past, the scenographer supports the story's exploration of artistic integrity versus the allure of power.

112. (A) From mythological spectacle to socio-economic realism
This movement represented a significant departure from commercialized dramas toward a more grounded and socially conscious form of performance. Influenced by the political turmoil of the nineteen-forties, practitioners utilized realistic aesthetics to portray the struggles of ordinary people, such as peasants and urban workers. This shift prioritized urgent socio-political issues over escapist entertainment, laying the foundation for modern progressive theatre and the group theatre culture in West Bengal.

113. (B) Traditional forms like Kathakali and Yakshagana
The use of a simple, portable curtain held by performers is a hallmark of many regional performance traditions in India. Modern directors who seek to reclaim indigenous aesthetics often incorporate this element to create a sense of ritual and to structure the stage in a non-proscenium manner. This technique bridges ancient performance idioms with contemporary themes, emphasizing the continuity of the country's diverse cultural heritage within modern drama.

114. (A) K.A. Abbas
This multifaceted artist and filmmaker was a prominent member of the progressive cultural movement and directed a landmark movie depicting the struggles of peasants during the Bengal famine. His work was part of a larger effort to use both theatre and cinema for social awareness and political mobilization. By documenting contemporary social crises through diverse media, he helped bring the concerns of the common people to a wider national and international audience.

115. (B) It uses pre-existing documentary materials (like newspapers, reports, and interviews) as source material for the script.
This genre of theatre prioritizes factual accuracy by utilizing real-world records to construct the dramatic narrative. By presenting actual words and events, the performance serves as a powerful witness to historical or contemporary social

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68. (D) A unique, vibrant theatrical idiom bridging the urban-rural divide
By collaborating with folk artists and utilizing regional dialects, this visionary director created a style that resonated with both rural and metropolitan populations. His work brought the richness of traditional storytelling to the modern stage, proving that indigenous forms could address contemporary social issues effectively. This synthesis enriched the national theatrical landscape and fostered a deeper appreciation for the diverse cultural heritage of rural India.

69. (C) Aadhe Adhure
This groundbreaking play focuses on the emotional fragmentation and existential dissatisfaction within a contemporary urban middle-class household. It depicts a family struggling with economic instability and interpersonal conflicts, highlighting the flaws and hypocrisies of its characters. The work is considered a masterpiece of realistic drama, capturing the disillusionment of the post-independence era through its portrayal of fragmented identities and suffocating social structures.

70. (B) Courtyard theatre, emphasizing physical proximity to the audience
This term refers to a performance space that allows for an intimate and direct connection between the actors and the observers. By utilizing familiar environments like courtyards or small rooms, the practitioners aim to dismantle the formal barriers found in traditional proscenium theatres. This proximity enhances the emotional and physical impact of the play, making the theatrical experience more immediate, accessible, and socially engaged.

71. (D) They focus heavily on psychological realism, absurdity, and the decay of the old wada (mansion) culture.
This influential Marathi playwright explored the shifting social landscapes of Maharashtra, particularly the decline of traditional feudal households. His early works utilized realistic and sometimes absurdist techniques to depict the internal struggles of characters caught between old values and modern realities. These plays are noted for their deep psychological insight and their sensitive portrayal of family dynamics within a changing cultural and economic environment.

72. (A) He rejects visual spectacle and performs only in empty rooms with no props.
This renowned director is celebrated for creating visually stunning and highly choreographed productions that utilize Manipuri martial arts and traditional aesthetics. Far from rejecting spectacle, his work is known for its grand and meticulous use of lighting, fabric, and rhythmic movement. These elements combine to create a powerful sensory experience that has earned his group international recognition as a leader in modern Indian drama.

73. (A) Both Statement I and Statement II are true.
This historical drama about a fourteenth-century Sultan was originally authored in a southern regional language before gaining national prominence through translations. The play is widely interpreted as a symbolic reflection on the political idealism and subsequent failures of the post-independence era. Its exploration of complex themes like power and disappointment has made it a central work in the repertoire of modern Indian theatre.

74. (A) Hayavadana - Kathasaritsagara / Thomas Mann's novel
This celebrated play draws inspiration from ancient Sanskrit collections and modern Western literature to explore the quest for human completeness. It utilizes the motif of a transposed head to question the division between the mind and the body. By blending these diverse sources with traditional folk elements, the playwright created a unique work that remains a significant achievement in the fusion of global and local narratives.

75. (D) B.V. Karanth - Only English playwriting
This multifaceted practitioner was a pioneer in the movement to integrate traditional music and folk forms into modern drama, particularly through his work with Yakshagana. He was not an English-language playwright but a director and composer who significantly shaped the regional theatre landscapes of Karnataka and Madhya Pradesh. His contributions to stage music and the development of professional repertories remain highly influential in the national theatrical scene.

NODIA

92. (B) It introduced professional, institutionalized theatre training and technical discipline.
The establishment of this premier academy revolutionized the theatrical landscape by providing a structured curriculum for aspiring artists. It standardized technical skills in lighting, set design, and stage management while emphasizing a deep understanding of world dramatic traditions. This professionalization helped elevate the status of theatre as a serious career and produced a generation of highly skilled practitioners who influenced performance styles across the entire country.

93. (C) The IPTA and subsequent progressive theatre movements
These organizations were dedicated to using art as a tool for social awareness and political mobilization among rural and working-class populations. By utilizing local dialects and traditional folk music, they ensured that their messages regarding corruption and exploitation were relatable and impactful. This commitment to socio-political relevance helped move drama from elite urban centers to the heart of rural communities, fostering a more inclusive cultural movement.

94. (D) Fritz Bennewitz (in collaboration with Indian groups) / various Indian directors like Vijaya Mehta
Several influential directors have specialized in adapting European classics to the Indian context, making them accessible to regional audiences. By translating the themes and settings of global works into local languages and cultural frameworks, they demonstrated the universal relevance of great drama. These collaborations enriched the national repertoire and provided Indian actors with the opportunity to engage with diverse performance styles from across the world.

95. (A) It utilizes drama and theatre practices in educational, community, or therapeutic settings to address specific social issues.
This field of practice focuses on the instrumental value of theatrical techniques to facilitate learning, healing, or social change. It occurs in diverse environments such as schools, hospitals, or community centers, prioritizing the needs of the participants over commercial success. By engaging individuals in creative processes, practitioners aim to empower communities and explore solutions to real-world challenges through a safe and structured dramatic framework.

96. (B) Kamala
This provocative play was inspired by a real-life journalistic investigation into human trafficking in rural India. It critiques the ethics of investigative journalism and explores how marginalized individuals are often commodified for professional gain. The work delivers a sharp social commentary on power dynamics and the exploitation of the vulnerable, characteristic of the playwright's commitment to exposing the hidden violence and hypocrisy within modern society.

97. (B) It deals with the existential angst and mundane reality of urban middle-class youth.
This influential Bengali play marked a significant shift toward experimental drama by depicting the monotonous and repetitive lives of modern urban youth. It explores themes of existential boredom and the search for meaning within a bureaucratic and indifferent society. Its innovative structure and focus on psychological reality made it a landmark work that resonated deeply with the frustrations of the post-independence generation in Indian cities.

98. (A) Both A and R are true and R is the correct explanation of A.
This movement arose as practitioners felt that Western realistic traditions were insufficient to express the unique socio-cultural complexities and indigenous aesthetics of the nation. Directors sought to reclaim traditional performance styles, rituals, and folk forms to create a distinct national identity on stage. By looking back at their own roots, they developed a physical and symbolic vocabulary that better reflected the diverse heritage and contemporary realities of India.

99. (C) Tale-Danda
This powerful play is set during a historical religious movement in southern India and explores themes of caste, social reform, and violent resistance. The author utilized a historical framework to deliver a sharp critique of contemporary social hierarchies and the challenges of achieving true equality. His work is

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84. (D) II, III and IV
This movement emerged as a reaction against Western naturalism, seeking instead to reclaim indigenous performance aesthetics and traditional storytelling. Practitioners utilized regional folklore, myths, and stylized movements to create a uniquely national theatrical idiom. By reconnecting with local roots and ancient performance theories, they successfully moved away from purely realistic acting styles to find a more physical and symbolic vocabulary for the modern stage.

85. (A) Both Statement I and Statement II are true.
This vibrant production depicts the lively atmosphere of a historical marketplace and celebrates the works of a popular plebeian poet. The director utilized a diverse cast, including both professional actors and local folk performers, to create an authentic and energetic theatrical experience. By integrating traditional poetry and music into the narrative, the play bridged the gap between high literature and the vibrant culture of the common people.

86. (B) Documentary / Verbatim Theatre
This genre of drama uses pre-existing materials, such as interviews, transcripts, and reports, as the primary source for the script. By weaving together the actual words of real people, the performance provides an authentic and powerful account of contemporary social issues. This approach prioritizes factual representation and serves as a tool for raising awareness and advocating for justice through the voices of those directly involved.

87. (D) II, IV and V
The post-independence era of Hindi drama was defined by playwrights who introduced modern psychological depth and contemporary social critiques. These authors moved away from purely historical or mythological praise to explore the complexities of urban life and individual identity. Their works established a new dramatic idiom that reflected the disillusionment and aspirations of a newly independent nation, contributing significantly to the modernization of the national stage.

88. (A) Promotion of art solely for elite aesthetic pleasure
This progressive cultural organization was founded with the primary goal of using art as a medium for social and political change. It prioritized reaching the masses over providing entertainment for an elite audience, often addressing themes of anti-imperialism and worker's rights. By integrating folk traditions and addressing urgent contemporary struggles, the collective aimed to raise political consciousness and mobilize the public through accessible and relevant performances.

89. (C) Ghashiram Kotwal - A celebration of British colonial administrative reforms
This landmark Marathi play is actually a sharp political satire that critiques power and corruption within a historical Indian setting, rather than praising colonial administration. It utilizes traditional folk forms and music to explore how individuals are manipulated by those in authority. The work is celebrated for its innovative staging and its enduring relevance as a commentary on the nature of political power and human fallibility.

90. (A) Safdar Hashmi
This dedicated activist and artist was a central figure in the Indian street theatre movement, using performance to advocate for workers' rights and social justice. He founded a prominent collective that performed in public spaces to reach common citizens directly. His tragic death while performing a play became a significant moment of solidarity for artists across the nation, highlighting the power and risk of political theatre.

91. (D) Developing loud vocal projection, large physical gestures, and a circular performance geometry
Performing in busy public spaces requires a specific set of skills to attract and hold the attention of a moving crowd. Actors must utilize powerful voices and expansive movements to overcome environmental noise and lack of traditional stage lighting. Adopting a circular arrangement allows the audience to gather around the performers, creating an intimate yet accessible environment that fosters direct communication and immediate engagement with the message.

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fragmentation and emotional suffocation within a contemporary urban family. It focuses on the frustrations of characters caught in a cycle of economic and interpersonal struggle, reflecting the disillusionment of the post-independence era. The work is noted for its realistic dialogue and its powerful portrayal of the search for identity and meaning within a restrictive social environment.

124. (B) I, II and III
As the premier training institute for the performing arts in the country, this school has significantly shaped modern dramatic pedagogy through its rigorous curriculum and diverse faculty. It provides professional education in acting, direction, and technical design while hosting a major annual festival that showcases national and international talent. The institution's commitment to high standards and artistic experimentation has produced many of the nation's most celebrated theatrical and cinematic practitioners.

125. (C) Statement I is true but Statement II is false.
Street theatre is fundamentally designed to be portable and accessible, requiring minimal production costs and no permanent stage structures. Practitioners utilize the natural environment of public spaces and rely on the physical and vocal expression of the actors rather than elaborate sets or expensive lighting. This flexibility allows them to respond quickly to social and political events, bringing their messages directly to the public in an immediate and effective manner.

126. (A) Applied Theatre
This field of practice utilizes dramatic techniques to address social, educational, or therapeutic needs outside of traditional entertainment venues. In settings such as prisons or hospitals, practitioners use role-play and creative exercises to facilitate personal growth, emotional expression, and rehabilitation. The focus is on the transformative potential of the theatrical process for the participants, prioritizing social impact and community development over the creation of a commercial aesthetic product.

127. (A) I, II, III and IV
This movement emerged as a conscious effort to find a uniquely national theatrical idiom by reclaiming indigenous performance traditions and regional folklore. Visionary directors from various states integrated traditional music, stylized movements, and folk rituals into modern narratives. By looking back at their own cultural roots, they created a physical and symbolic vocabulary that moved away from Western naturalism to better reflect the diverse heritage and contemporary realities of India.

128. (D) Heavy reliance on government grants and luxury ticket sales
This experimental theatrical approach was specifically designed to be inexpensive and independent of institutional funding to ensure artistic and political autonomy. It emphasized a close physical relationship between the performers and the audience, often occurring in non-traditional venues with minimal equipment. By focusing on human expression and contemporary social issues, the movement sought to make theatre more accessible and relevant to the public without the barriers of commercialism.

NODIA

129. (D) Habib Tanvir - Chorus Repertory Theatre
The specific collective mentioned was actually founded by a legendary director from Manipur known for his visually stunning productions and use of traditional martial arts. The other practitioner was a pioneer of the folk-inspired modern theatre movement, but his group was called Naya Theatre. Misidentifying these associations overlooks the unique contribution each visionary leader made to their respective regional traditions and the broader landscape of Indian drama.

130. (B) Alienate the audience and break the fourth wall, bridging traditional aesthetics with modern themes
Incorporating traditional narrator or clown figures into modern productions allows directors to move away from pure realism and establish a direct connection with the public. These characters often provide commentary on the action, encouraging the audience to think critically rather than just becoming emotionally immersed. This technique effectively fuses ancient performance idioms with contemporary subject matter, highlighting the relevance of

celebrated for its deep historical research and its ability to connect past events with urgent modern social dilemmas.

100. (D) Bypass verbal language to critically analyze the problem visually and kinesthetically
This specific technique utilizes the human body to create still images that represent complex social problems or personal struggles. By working without words, participants can uncover deeper emotional and structural layers of a crisis that might be difficult to articulate verbally. This visual exploration allows for a unique collective analysis of the issue and encourages the group to envision new possibilities for change through physical experimentation.

101. (A) P-3, Q-4, R-1, S-2
The development of modern Indian theatre has been significantly influenced by visionary leaders who founded distinct groups to explore diverse aesthetic and political goals. While some integrated folk traditions into modern drama, others focused on street performances for social justice or innovative group theatre in Bengal. These collectives provided a platform for experimental storytelling and helped establish professional standards for the performing arts across various regional contexts.

102. (B) It strictly avoided the use of music and songs.
This popular theatrical form was actually renowned for its heavy use of music, songs, and grand musical sequences. It catered to diverse urban audiences with a blend of mythological stories and spectacular production values. Far from being a silent or spoken-word drama, it relied on melodic elements to enhance the melodrama and entertainment, eventually shaping the aesthetic of early Indian commercial cinema and popular culture.

103. (B) Tale-Danda - Basavanna
This historical drama focuses on a significant figure of the twelfth-century social reform movement in southern India. It explores the tensions and violent consequences that arise when traditional caste structures are challenged by a message of equality. The play utilizes this historical context to reflect on modern social issues, demonstrating how the struggles of the past continue to resonate with contemporary efforts toward justice and social reform.

104. (A) I, II and III
This celebrated play uses regional folk tales to explore the constraints placed on female desire within a patriarchal society. It employs an innovative meta-theatrical structure, featuring supernatural elements and a narrative that questions traditional notions of marriage and fidelity. By grounding the story in oral traditions, the playwright provides a universal commentary on human relationships and the power of storytelling to challenge and reflect societal norms.

105. (A) Both Statement I and Statement II are true.
The production of this symbolic play brought a new level of psychological depth and artistic sophistication to the Bengali stage. Staged by a renowned collective, it utilized the works of a Nobel laureate to explore complex social and philosophical themes. This landmark performance demonstrated how professional standards and innovative direction could transform a literary text into a powerful and enduring theatrical experience for modern urban audiences.

106. (B) Spect-actor
This term describes an observer who takes an active role in a theatrical process by stepping onto the stage to intervene in the action. By moving from passive observation to physical participation, the individual experiments with different ways to resolve a conflict. This transformation is central to the methodology of the Theatre of the Oppressed, empowering people to become agents of change within both the dramatic narrative and real life.

107. (C) Maharashtra
The region mentioned has a rich history of both experimental and commercial theatre, characterized by influential practitioners who challenged social norms and explored modern psychological realities. These artists produced landmark works that utilized satirical folk forms, realistic family dramas, and bold social critiques to reflect the complexities of regional life. Their collective efforts have made this area a vital hub

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76. (B) Vijay Tendulkar
This provocative play examines the complexities of caste and idealism through the story of a high-caste woman who marries a Dalit activist. The author, a legendary Marathi playwright, utilized this narrative to expose the latent prejudices and violent realities that persist despite outward claims of social progress. His work is known for its unflinching social critique and its exploration of power dynamics within the family and broader society.

77. (C) It seeks to dismantle the wall between actor and spectator to stimulate social action.
Unlike traditional dramatic forms that prioritize emotional catharsis and passive observation, this interactive methodology views the stage as a laboratory for social change. It encourages the public to physically intervene in the narrative and test different solutions to oppression. By transforming observers into active participants, the process aims to empower individuals and communities to take proactive steps toward achieving social justice in their real lives.

78. (A) Both A and R are true and R is the correct explanation of A.
This innovative Marathi play utilizes black humor and traditional musical forms to satirize the rigid rituals surrounding death and middle-class respectability. By contrasting solemn religious practices with absurd human behavior, the work provides a sharp critique of societal orthodoxies. Its unique stylistic approach, blending experimental techniques with folk heritage, has made it a landmark in the development of modern regional theatre in India.

79. (A) A cultural organization located in Heggodu, Karnataka, dedicated to theatre dissemination and training.
Situated in a rural setting, this institution was founded to make high-quality arts and culture accessible to local communities. It provides professional training in the performing arts and hosts a significant annual festival that brings together diverse artists and scholars. By focusing on both local engagement and global creative standards, the organization has become a unique and successful model for rural cultural development.

80. (B) Site-Specific Theatre
Staging a performance in a location that directly reflects the narrative's themes, such as a forest for a play about environmental issues, exemplifies this approach. The environment becomes an active part of the storytelling, providing a level of authenticity that cannot be replicated in a traditional auditorium. This method forces the audience to engage with the physical reality of the subject matter, enhancing the play's overall impact.

81. (A) P-3, Q-1, R-4, S-2
Modern Indian drama is characterized by influential works authored in various regional and national languages. While some playwrights established a new psychological realism in Hindi, others utilized Marathi to critique middle-class morality. Experimental Bengali plays explored existentialist themes, and contemporary English dramas addressed gender and urban life. These diverse linguistic traditions have collectively enriched the country's theatrical landscape and provided a wide range of social commentary.

82. (A) It was originally written in Gujarati.
This significant play about communal tensions and religious prejudice was actually authored in English, a hallmark of the playwright's body of work. It utilizes a stylized chorus to represent shifting mob identities and explores the lasting impact of historical trauma on modern relationships. While its themes are deeply rooted in the Indian socio-political context, its original linguistic expression reflects the growth of Indian English drama.

83. (C) Ebrahim Alkazi - Visual grandeur and meticulous proscenium stage design
This visionary director modernized Indian theatre by introducing professional standards in scenic design and technical discipline. His productions were celebrated for their grand scale and visual sophistication, often utilizing historically significant sites for staging. By emphasizing a rigorous aesthetic and technical precision, he elevated the status of the stage to a high art form and trained a new generation of practitioners in these professional methodologies.

NODIA

issues. This approach moves away from purely fictional storytelling to provide a grounded and often provocative account that encourages the audience to critically examine the reality of the subjects depicted on stage.

116. (D) Satish Alekar
This influential playwright and director is a central figure in the Marathi experimental stage, known for his unique blend of black comedy and traditional folk elements. His works often explore themes of identity, ritual, and middle-class life through innovative and sometimes absurd narratives. By utilizing regional performance styles like Kirtan, he created a distinct theatrical voice that challenged conventional dramatic structures and provided a sharp critique of contemporary society.

117. (B) Prithviraj Kapoor toured extensively with a repertoire of plays promoting national unity and addressing social issues.
Established by a legendary actor-manager, this traveling company played a vital role in using the stage for social awakening and national integration. The troupe performed across the country, bringing professionally produced dramas that challenged communalism and celebrated diverse cultural identities to broad audiences. Their dedication to socially relevant content and professional standards left a lasting legacy, influencing the development of modern drama and the professionalization of the theatrical arts.

118. (A) Both A and R are true and R is the correct explanation of A.
This celebrated play is a prime example of how modern Indian drama successfully integrated rural folk traditions to explore universal themes of truth and morality. By collaborating with traditional performers and utilizing regional musical forms, the director created a vibrant and accessible theatrical style. The play's success demonstrated the enduring power of indigenous storytelling and its ability to resonate with both rural and metropolitan audiences through a unique aesthetic.

119. (A) Dharamvir Bharati
This eminent writer authored a seminal poetic drama that uses the aftermath of the Mahabharata war to reflect on moral decay and the tragedy of human destruction. He also contributed influential essays that outlined a vision for a modern national theatre rooted in indigenous aesthetics. His work bridged the gap between classical literature and contemporary concerns, providing a profound ethical commentary that continues to influence modern Indian drama and thought.

120. (D) Verbatim Theatre
This form of drama constructs its script entirely from the recorded words of real people, such as court transcripts, interviews, or public records. By presenting these accounts directly, the performance offers an authentic and often stark portrayal of actual events and social struggles. This approach avoids fictionalized narratives to focus on the power of testimony, encouraging the audience to confront difficult realities and multiple perspectives on significant social issues.

121. (A) P-2, Q-3, R-1, S-4
The landscape of modern Indian drama is defined by diverse movements, each with its own primary goal and aesthetic approach. Some sought to decolonize the stage by reclaiming traditional roots, while others focused on social change through interactive participation or direct political mobilization in public spaces. Additionally, experimental approaches emphasized physical expression and proximity in neutral venues, reflecting a multifaceted effort to make theatre more relevant and accessible.

122. (B) They are known for their romantic, escapist, and purely entertaining nature.
Far from being escapist, the works of this legendary Marathi playwright are celebrated for their unflinching portrayal of human violence and societal hypocrisy. His plays often explore the dark undercurrents of middle-class life, addressing themes of power, sexuality, and exploitation. By utilizing a realistic and sometimes provocative style, he challenged traditional notions of morality and forced audiences to confront the uncomfortable realities of modern Indian social and domestic structures.

123. (A) Halfway House (Aadhe Adhure) - Mohan Rakesh
This landmark drama is a cornerstone of modern Hindi literature, depicting the psychological

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significant controversy and protests for its portrayal of sensitive historical figures and its bold social critique.

60. (A) Both Statement I and Statement II are true.
This celebrated verse play utilizes the final day of the Mahabharata war to explore moral ambiguity and the tragedy of human destruction. A legendary director staged a famous production of this work in the majestic setting of an old fort, creating a powerful visual experience that highlighted the play's epic scale. This collaboration between a profound text and innovative staging remains a defining moment in modern Indian theatre history.

61. (C) Site-Specific Theatre
When a performance is staged in a non-traditional location that is integral to the story, such as a moving vehicle, it exemplifies this approach. The environment directly influences the narrative and allows for a unique level of immersion for the participants. By integrating real-world settings and people into the play, the boundaries between fiction and reality are blurred, creating a highly authentic experience.

62. (D) I and II
The state of Karnataka is home to influential cultural organizations that have shaped the development of drama and community arts. One institution is situated in a rural village and focuses on bringing world cinema and theatre to local populations, while another is a major urban venue dedicated to promoting diverse theatrical performances. These centers play a vital role in fostering regional creativity and providing professional platforms for artists.

63. (A) Complete abandonment of regional languages in favor of English
This movement was fundamentally about decolonizing the Indian stage by reclaiming indigenous performance traditions and regional cultural identities. It emphasized the use of local languages, folk rituals, and traditional martial arts to create an aesthetic distinct from Western naturalism. Far from promoting English, it sought to celebrate the richness of regional heritage and find a national voice through the exploration of local roots.

64. (B) Kalakshetra - Habib Tanvir
This specific collective was founded by a visionary practitioner who integrated Chhattisgarhi folk traditions into modern drama, and it was actually called Naya Theatre. The other institution mentioned is a renowned academy in Chennai dedicated to classical dance and music. Misidentifying these organizations overlooks the unique contribution of each group to either the folk-theatre movement or the institutional preservation of classical arts.

65. (A) I, II, IV, III
The history of Indian theatre moved from the nineteenth-century commercial spectacles to the socially conscious collective movements of the nineteen-forties. Following independence, a new wave of modernist dramas focused on psychological realism and urban life emerged. Finally, a movement dedicated to reclaiming indigenous roots and traditional performance styles gained prominence, reflecting a continuous evolution from colonial influences toward a more grounded, national identity.

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66. (A) Realism / Naturalism
This stylistic approach focuses on depicting life as it is, utilizing everyday speech and authentic settings to explore the complexities of human behavior. By avoiding stylized or poetic language, playwrights aim to create a truthful representation of social and domestic dynamics. This trend allows for a deep psychological exploration of characters and their struggles within a recognizable, mundane environment, fostering a strong sense of identification.

67. (C) A scene of oppression is played, then run again, allowing audience members to shout "stop" and replace the oppressed character to try different solutions.
This interactive methodology transforms the audience into active participants who collaborate to find solutions to social injustices presented on stage. By physically intervening in the action, the observers experiment with various strategies to change the outcome of a conflict. This process serves as a practical rehearsal for real-world activism, empowering people to challenge oppressive structures through collective creativity and critical thinking.

indigenous aesthetics in exploring modern social and philosophical dilemmas.

131. (B) The fragmentation and emotional suffocation within an urban middle-class family
This landmark play focuses on the internal dynamics of a contemporary household, exploring how economic pressures and unfulfilled aspirations lead to psychological decay. By depicting the frustrations of each family member, the work offers a profound commentary on the search for identity and the failures of post-independence idealism. Its realistic portrayal of fragmented relationships established a new dramatic idiom in Hindi literature, reflecting the complexities of modern urban Indian life.

132. (B) To facilitate the transition from spectator to spect-actor by mediating the interventions
Within this interactive theatrical framework, this specific role serves as a guide who encourages the audience to step onto the stage and experiment with social change. By managing the participation and questioning the outcomes of each intervention, the individual helps turn the performance into a collective exploration of social problems. This facilitation is essential for empowering the participants to move from passive observation to active problem-solving and critical analysis.

133. (A) Both A and R are true and R is the correct explanation of A.
Following independence, the national stage saw a diverse range of artistic explorations as practitioners sought to define a post-colonial identity. Playwrights and directors re-evaluated traditional folk forms and classical theories while simultaneously addressing contemporary urban and political issues. This multifaceted approach resulted in a rich variety of styles and themes, reflecting the complex process of building a unique national culture that respected both heritage and modernity.

134. (D) Shantata! Court Chalu Aahe
This powerful Marathi play utilizes the device of a mock-trial during a rehearsal to expose the deep-seated prejudices and latent violence within a group of ordinary people. As the fictional game turns into a brutal personal attack on a woman, the work delivers a sharp critique of societal hypocrisy and male chauvinism. It remains a masterpiece of realistic drama, highlighting the vulnerability of the individual against the collective cruelty of society.

135. (B) Street Theatre
Performances in busy public locations like transit hubs utilize the natural environment to reach a wide and diverse audience. By using minimal equipment and direct, loud communication, the actors can quickly draw attention to urgent social issues such as harassment or corruption. This form of drama prioritizes accessibility and immediate impact, breaking the barriers of traditional venues to foster dialogue and raise awareness within the everyday lives of citizens.

136. (A) P-2, Q-1, R-4, S-3
The modern Indian theatrical landscape is defined by seminal works authored by influential playwrights across different languages. These plays range from poetic verse dramas exploring historical moral dilemmas to contemporary explorations of gender and social hierarchies. By utilizing both traditional frameworks and modern psychological realism, these authors have significantly contributed to the development of a rich and diverse national dramatic tradition that addresses complex human and social experiences.

137. (C) It was entirely funded by the British Viceroy.
This progressive cultural organization was founded in the nineteen-forties with a strong anti-colonial and anti-fascist ideology, often associated with left-wing movements. Its primary aim was to use theatre as a tool for political mobilization among common people, which was entirely contrary to receiving support from the colonial government. By utilizing regional folk forms and addressing peasant struggles, it successfully fostered a grassroots cultural movement for social justice and national independence.

138. (A) Forum Theatre - Audiences replace actors to change the outcome
This specific methodology transforms the theatrical experience into an interactive laboratory for social change. By allowing observers to physically intervene in the narrative and test different solutions to a conflict, the process encourages critical thinking and collective

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mobilize the public and challenge oppressive hierarchies. His commitment to politically engaged drama significantly influenced the development of the group theatre movement and foster social awareness in West Bengal.

184. (A) It was founded by K.V. Subbanna in a rural village (Heggodu) to bring world-class theatre and films to local audiences.
Situated in a rural setting in southern India, this unique cultural institution was established to make professional arts and world cinema accessible to local communities. It offers comprehensive training in the performing arts and hosts an influential annual festival that attracts diverse artists and scholars. By focusing on both local engagement and high creative standards, the organization has become a successful model for rural cultural development and artistic dissemination in the country.

185. (B) Street Theatre
Staging a performance in an open public space using minimal equipment and direct, vocal communication exemplifies this approach. By utilizing a familiar environment and inviting passersby to observe, the actors can quickly raise awareness about social issues like environmental conservation. This form of drama prioritizes accessibility and immediate impact, breaking the barriers of traditional venues to foster dialogue and encourage the public to engage with important contemporary concerns in their everyday lives.

186. (A) P-4, Q-3, R-1, S-2
Modern Indian drama is defined by iconic plays that explore a wide range of social and philosophical concerns across different regional traditions. These works tackle themes of communal prejudice, historical corruption, existential boredom, and the hypocrisy of societal morality. By utilizing diverse stylistic approaches and languages, playwrights have created a rich theatrical landscape that encourages audiences to critically examine both contemporary realities and the complex nature of human relationships and power structures.

187. (C) It was entirely a commercial venture meant to rival Bollywood.
This movement emerged as a conscious effort to find a uniquely national theatrical idiom by reclaiming indigenous performance traditions rather than pursuing commercial profit. Practitioners integrated regional folk forms, rituals, and stylized movements into modern narratives to decolonize the stage. By looking back at their own cultural roots, they sought to create a distinct and artistically rigorous form of drama that moved away from both Western naturalism and popular mass entertainment trends.

NODIA

188. (A) Satish Alekar - Marathi
This influential figure is a leading playwright and director in the Marathi theatrical tradition, known for his unique blend of black comedy and folk forms. His work explores themes of identity, ritual, and modern life in Maharashtra through innovative narratives. By utilizing regional performance styles, he created a distinct voice that challenged conventional dramatic structures and provided a sharp critique of contemporary society, significantly shaping the experimental stage in Pune and Mumbai.

189. (A) I, II and III
This specific interactive methodology transforms the audience into active participants who collaborate to find solutions to social injustices presented on stage. By allowing observers to stop a performance and physically intervene in the narrative, the process encourages critical thinking and collective problem-solving. This approach serves as a practical laboratory for social change, empowering participants to move from passive observation to active engagement in challenging oppressive structures and seeking practical transformation.

190. (A) Both Statement I and Statement II are true.
This renowned performer was a central figure in the Marathi experimental and commercial stage, particularly celebrated for his powerful portrayal of an aging actor. His commitment to the theatrical arts was matched by his support for rationalist thought and social progress. His work left a lasting impact on regional performance traditions, demonstrating how disciplined acting and profound narratives could elevate the stage

provide commentary or social critique, they intentionally dismantle this convention. This technique encourages the public to think critically about the performance and its themes, rather than simply becoming emotionally absorbed in the fictional world of the play.

147. (B) Bijon Bhattacharya
This powerful drama depicted the devastating impact of a massive famine on rural peasants and is considered a landmark production in the development of modern Bengali theatre. The author was a central figure in the progressive cultural movement, utilizing a realistic style to highlight urgent socio-political issues. The play's focus on collective struggle and social justice helped move drama away from commercialized spectacles toward a more grounded and activist form of art.

148. (B) Developing a highly disciplined, physical, and indigenous vocabulary of movement for actors
Modern directors often incorporate traditional fighting styles into their productions to move away from Western naturalism and find a uniquely national way of expressing emotion and action. These practices require intense training and help actors develop a strong presence and rhythmic awareness on stage. By utilizing these ancient skills, practitioners can create visually stunning and physically grounded performances that bridge the gap between historical rituals and contemporary dramatic narratives.

149. (C) Neelam Mansingh Chowdhry
This acclaimed director is known for her innovative cross-cultural productions that blend Western classics with Punjabi folk aesthetics. By collaborating with traditional performers and utilizing regional musical forms, she creates a unique theatrical style that is both local and universal. Her work successfully reinterprets global narratives through the lens of regional culture, demonstrating the power of diverse artistic traditions to enrich and transform modern dramatic storytelling in India.

150. (B) Audience members sharing real-life stories for actors to improvise immediately
This interactive methodology transforms personal narratives into spontaneous dramatic vignettes through physical movement and music. Facilitated by a conductor, the process allows a community to see their own experiences validated and explored collectively on the spot. It serves as a powerful tool for building empathy and understanding within various social and educational settings, prioritizing the value of individual stories and the creative potential of immediate, collaborative improvisation.

151. (B) Mahanirvan
This innovative Marathi play utilizes black comedy and traditional musical forms to satirize the solemn rituals surrounding death and middle-class respectability. Through the perspective of a deceased protagonist who observes his family's absurd reactions, the work delivers a sharp critique of societal orthodoxies and hypocrisy. Its unique stylistic approach, blending experimental techniques with folk heritage, has made it a landmark work that continues to resonate with contemporary audiences in regional theatre.

152. (A) Both A and R are true and R is the correct explanation of A.
Performances in public spaces often face resistance because they directly challenge social and political hierarchies in areas where the public cannot easily avoid the message. By addressing controversial issues in the streets, activists force the community to confront difficult realities and power dynamics. This immediate and public form of dissent can be perceived as threatening by authorities, leading to censorship or attempts to suppress these creative and influential forms of protest.

153. (C) It was founded by Habib Tanvir and blended modern theatrical craft with Chhattisgarhi folk forms.
This influential collective revolutionized the national stage by collaborating with rural folk artists and utilizing regional musical and narrative traditions. The group produced landmark works that bridged the gap between metropolitan audiences and the rich cultural heritage of rural India. By integrating earthy humor and traditional storytelling into modern drama, the founder created a unique and vibrant theatrical idiom that gained both national and international acclaim for its authenticity.

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154. (A) Image Theatre
This specific technique utilizes the human body to create still representations of complex social dynamics and oppressive structures. By physically sculpting themselves or others into shapes that depict unvoiced feelings or hierarchies, participants can analyze their reality without relying on words. This visual exploration allows for a unique collective analysis of issues like power and exploitation, encouraging the group to envision new possibilities for change through physical and non-verbal experimentation.

155. (A) P-3, Q-4, R-1, S-2
The history of Indian theatre is defined by diverse forms, each utilizing different spaces and methodologies to connect with the public. From the grand commercial spectacles of the nineteenth century to modern experimental approach in neutral spaces, the medium has continuously evolved. Interactive techniques for social change and direct political mobilization in the streets reflect a multifaceted effort to make drama more relevant, accessible, and impactful within varying social contexts.

156. (D) He strictly avoided working outside of Karnataka and never directed Hindi plays.
This multifaceted practitioner was a central figure in the national theatre scene, known for directing influential productions in multiple languages, including Hindi. He played a vital role in establishing professional repertories and integrating traditional music into modern drama across various regions. His leadership at the premier national training school and his collaborations with folk artists in different states demonstrate a career that was deeply committed to enriching the country's entire theatrical landscape.

157. (A) Shanta Gokhale - Theatre critic and historian
This prominent intellectual has significantly contributed to the understanding of Indian drama through her insightful analysis and documentation of its history and development. Her work provides a vital critical perspective on regional performance traditions and modern experimental movements. By chronicling the evolution of the stage and its social impact, she has helped preserve and promote the richness of the national theatrical heritage for scholars, practitioners, and the general public.

158. (D) They all critically examine the violence, hypocrisy, and power dynamics inherent in middle-class morality.
The works of this legendary Marathi playwright are celebrated for their unflinching exploration of the dark undercurrents and hidden violence within modern society. Through realistic portrayals of ordinary people and historical figures, he exposed the flaws and power struggles latent in social and domestic structures. His commitment to social critique and his bold stylistic choices have made his plays central to the development of a modern dramatic idiom that challenges conventional notions of morality.

159. (C) Statement I is true but Statement II is false.
Founded to revitalize and institutionalize traditional arts, this renowned academy focuses on preserving classical dance and music rather than producing modern absurdist dramas. It has played a vital role in the recovery and promotion of indigenous performance styles, fostering a deep respect for heritage through rigorous training and public performances. The institution's work emphasizes the beauty and spiritual depth of ancient traditions, contributing significantly to the national cultural identity.

160. (B) Use of Chhattisgarhi dialect, folk tunes (Panthi, Raut Nacha), and earthy humor
Staging an authentic production of this celebrated folk-inspired play requires a deep engagement with the regional cultural elements that define its vibrant style. Utilizing local dialects and traditional musical forms is essential to capture the earthy humor and spiritual themes of the narrative. This approach respects the unique collaboration between urban direction and rural performance traditions that made the work a landmark achievement in modern Indian drama and cultural storytelling.

161. (A) I, II and V
West Bengal has a long and rich tradition of influential theatre collectives that have shaped the development of drama through artistic excellence and political engagement. These groups played a vital role in the new wave of experimental and group theatre in Kolkata,

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producing landmark works that addressed social justice and existential themes. Their collective efforts foster a vibrant culture of performance that continues to influence the regional and national theatrical landscape today.

162. (C) It prioritizes box-office revenue over community impact.
This field of practice focuses on the instrumental value of theatrical techniques to facilitate learning, healing, or social change rather than achieving commercial success. It occurs in diverse settings such as schools and community centers, prioritizing the needs of the participants and the impact on society. By engaging individuals in creative processes, practitioners aim to empower communities and address real-world challenges through a supportive and structured dramatic framework.

163. (D) Satish Alekar - Ashadh Ka Ek Din
The seminal Hindi play exploring the internal conflict of the poet Kalidasa was actually authored by Mohan Rakesh, a key figure in modernizing Indian drama. The other playwright mentioned is a leading figure in the Marathi experimental stage, celebrated for his innovative use of folk forms and black humor in his own original works. Misidentifying the author of such a landmark work overlooks the specific contributions of each regional theatrical tradition.

164. (B) Using theatre as a conscious tool for anti-imperialist, anti-fascist struggle and peasant/worker mobilization.
This progressive cultural movement revolutionized the theatrical landscape by aligning art with social and political activism in the nineteen-forties. It moved drama away from elite commercial spectacles to reach common people through their own regional languages and folk traditions. By addressing urgent contemporary struggles and fighting social injustice, the organization successfully fostered a grassroots movement that utilized creativity for the purpose of raising political consciousness and national liberation.

165. (B) Accurately and respectfully representing the survivors' words without misinterpretation
Creating drama based on real-world testimony requires a strong commitment to ethical representation and factual accuracy. Practitioners must ensure that the experiences of the individuals are portrayed with sensitivity and without distorting their original message for the sake of entertainment. This focus on truth and respect is essential for building trust with the community and for the performance to serve as a meaningful and authentic witness to social issues.

166. (B) Nagamandala
This celebrated play draws from regional folk tales to explore themes of female desire and societal constraints through a supernatural narrative involving a shapeshifting serpent. It utilizes a meta-theatrical structure and traditional oral storytelling to question patriarchal notions of marriage and fidelity. By grounding the work in indigenous myths, the playwright delivers a universal commentary on human relationships and the power of tradition to both shape and restrict individual identity.

167. (A) A technique where actors perform in a public space, but the public does not know it is a rehearsed performance.
Developed as a tool for social provocation, this method involves staging a scene in a crowded public area without announcing it as a play. Because the observers believe the event is real, their reactions are spontaneous and authentic, forcing them to confront social injustices directly in their daily lives. This approach bypasses traditional theatrical barriers to create an immediate and impactful dialogue about biases and structural problems within society.

168. (A) Both A and R are true and R is the correct explanation of A.
This contemporary playwright is noted for his bold and realistic portrayals of marginalized subjects that are often considered taboo within the Indian domestic context. His focus on themes like gender identity and communal tensions encourages audiences to confront difficult and sensitive social realities. This provocative approach frequently sparks intense public discussion, highlighting the power of the stage to challenge traditional norms and foster a deeper understanding of diverse human experiences.

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169. (B) The professional theatre repertory established at Bharat Bhavan in Bhopal, initially directed by B.V. Karanth.
This influential repertory company was founded within a major multi-arts center to provide a platform for professional theatrical development and experimentation. Under its visionary first director, the group integrated traditional folk elements and modern techniques to produce landmark works. By fostering artistic collaboration and providing a structured environment for creativity, it became a vital hub for regional drama and significantly influenced the national landscape of modern Indian performance.

170. (B) Prevent the audience from emotionally identifying with the characters, encouraging critical, objective thought
This theatrical technique aims to distance the public from the action on stage, preventing them from becoming lost in the fictional world of the play. By using devices like direct address or stylized acting, the director encourages the audience to think critically about the socio-political themes being presented. This objective perspective is designed to foster awareness and inspire social change rather than just providing a passive emotional experience for the observers.

171. (A) P-2, Q-3, R-4, S-1
The landscape of modern Indian drama is shaped by diverse movements led by visionary practitioners who sought to make the stage more relevant and accessible. Some focused on inexpensive, portable theatre in neutral spaces, while others utilized interactive methodologies for social change or reclaimed indigenous roots through traditional performance idioms. Additionally, direct political mobilization in public spaces through street performances reflect a commitment to utilizing art as a medium for activism.

172. (C) It is a celebratory historical epic praising Kalidasa's royal success.
This seminal Hindi play focuses on the internal struggle of the poet Kalidasa, emphasizing the tragic loss of his artistic integrity as he is lured by state patronage. Rather than a celebratory epic, it provides a realistic and psychological exploration of the conflict between pure creativity and the demands of power. The work is celebrated for introducing a new dramatic idiom that accurately reflects modern frustrations through a historical framework.

173. (B) Ratan Thiyam - Visually spectacular, highly choreographed use of lighting, fabric, and Manipuri martial arts
This renowned director is celebrated for creating grand and visually stunning productions that masterfully integrate regional cultural elements into modern narratives. His work utilizes the dynamic energy of traditional martial arts and the symbolic power of ritual to create a unique theatrical vocabulary. These visually rich and highly disciplined performances have earned international recognition, demonstrating how indigenous aesthetics can be transformed into a powerful and contemporary form of high art.

174. (D) I, II, III and IV
Many modern Indian plays utilize historical or mythological frameworks as powerful metaphors to critique contemporary social and political realities. These works explore themes of power, corruption, moral decay, and unfulfilled idealism, connecting past events with urgent modern dilemmas. By grounding their narratives in shared cultural heritage, playwrights can provide a profound and resonant commentary on the challenges facing a newly independent nation and the complexities of human nature within varying power structures.

175. (C) Statement I is true but Statement II is false.
This movement in Bengal was spearheaded by influential group theatre collectives that sought to create a more grounded and socially conscious form of performance. Far from rejecting realism for pure classical aesthetics, practitioners utilized realistic styles to highlight urgent socio-political issues like famine and exploitation. This shift toward realistic and socially relevant drama represented a departure from commercialized spectacles and laid the foundation for the vibrant modern theatrical culture in Kolkata.

176. (A) Augusto Boal's Forum Theatre
This specific interactive methodology utilizes theatrical scenarios to explore and resolve real-world conflicts by encouraging the audience to participate in the action. By allowing observers

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to test different strategies to change the outcome of a situation, the process serves as a laboratory for social change. This approach is widely applied in diverse settings, including corporate environments and community centers, to facilitate dialogue, build empathy, and empower individuals to address oppression.

177. (D) I, II, III and IV
The development of modern Indian theatre is characterized by distinct regional movements that have each contributed unique aesthetics and methodologies to the national stage. These include vibrant experimental scenes, socially conscious group theatre, and the integration of indigenous martial arts and folk traditions into contemporary narratives. Together, these regional contributions reflect a multifaceted effort to create a diverse and relevant theatrical culture that explores both modern challenges and traditional roots.

178. (C) They are exclusively mythological dance-dramas.
This contemporary playwright focuses on the realistic portrayal of urban middle-class life, addressing sensitive social issues like gender identity and communal prejudice. His works are primarily authored in English and utilize a modern psychological lens to explore family and societal dynamics. While he sometimes draws from traditional themes, his plays are not restricted to mythological dance-dramas, but are instead noted for their contemporary relevance and unflinching exploration of modern identity.

179. (C) Verbatim Theatre - Plays written entirely in classical Sanskrit
This specific genre of drama constructs its script using the recorded words of real people, such as interviews or transcripts, rather than ancient classical languages. By presenting actual testimony, the performance provides an authentic and powerful account of contemporary social issues and historical events. This approach prioritizes factual representation and the voices of those directly involved, serving as a tool for raising awareness and fostering critical dialogue about difficult realities.

180. (B) The advent and explosive popularity of sound cinema (talkies)
The decline of this popular nineteenth-century theatrical form was largely due to the emergence of a new and more accessible medium of mass entertainment. As sound cinema became widespread, audiences were drawn to the similar visual and musical spectacles offered on the screen at a lower cost. Many practitioners and aesthetic elements from the stage successfully transitioned into the early Indian film industry, significantly shaping the development of popular commercial cinema.

181. (B) Mohan Rakesh
This influential playwright authored a significant drama exploring the spiritual and philosophical conflict of a historical figure caught between his unfulfilled desires and the lure of renunciation. The work is noted for its realistic psychological depth and its exploration of the human search for meaning and peace. By utilizing a historical setting, the author provides a timeless commentary on the internal struggles that define the human experience in a modern world.

182. (A) Roots focuses on reclaiming traditional indigenous performance aesthetics; Third Theatre focuses on anti-proscenium, physical, and immediate socio-political engagement in found spaces.
These two significant movements offered different paths for modernizing the Indian stage while moving away from Western naturalism. One sought a national identity by integrating regional folk forms and rituals, while the other prioritized accessibility and political activism through inexpensive, portable performances in neutral venues. Both contributed to a more grounded and relevant theatrical culture by exploring unique ways to connect with the public and address contemporary social and political concerns.

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183. (A) Both A and R are true and R is the correct explanation of A.
This prominent Bengali practitioner utilized the stage as a vital platform for political critique and education, often incorporating Marxist ideologies into his work. He believed that theatre should serve as a weapon for class struggle, using large-scale historical and contemporary narratives to

198. (A) Both A and R are true and R is the correct explanation of A.
The modern landscape of Indian drama was significantly transformed through the leadership of this visionary director at the premier national training school. By introducing professional standards in scenic design, lighting, and technical discipline, he elevated the stage to a high art form. His grand productions and rigorous curriculum trained a new generation of practitioners, fostering a deep understanding of both world classics and indigenous aesthetics, and standardizing theatrical pedagogy across the entire country.

199. (B) Ratan Thiyam
This renowned director founded a major collective in Manipur that is celebrated for its visually stunning productions and use of traditional martial arts. His work masterfully integrates regional cultural elements and rituals into modern narratives, creating a unique theatrical vocabulary that has earned international acclaim. By emphasizing a highly disciplined and physically grounded aesthetic, he has become a leading figure in the movement to reclaim indigenous roots through contemporary dramatic performance.

200. (A) Applied Theatre / Drama Therapy
Utilizing dramatic techniques like still images to help individuals express trauma in sensitive settings exemplifies this field of practice. It focuses on the therapeutic and instrumental value of the theatrical process for the participants rather than the creation of a public performance. By providing a safe space for emotional expression and collective reflection, practitioners aim to facilitate healing and personal growth within communities facing significant social or psychological challenges.

201. (A) P-2, Q-3, R-1, S-4
The modern Indian theatrical scene is defined by seminal plays authored by influential playwrights from different regional and linguistic backgrounds. These works range from folk-inspired dramas and sharp political satires to intense explorations of social hierarchies and urban life. By utilizing diverse stylistic approaches, these authors have created a rich and multifaceted national dramatic tradition that addresses complex human experiences and provides a profound commentary on contemporary social and political realities.

202. (C) It is a classic example of the 'Theatre of Roots' movement using Yakshagana.
This influential Bengali play is actually noted for its experimental portrayal of existential angst and the monotonous lives of urban middle-class youth, rather than relying on traditional folk dance forms. It marked a significant shift toward modern dramatic structures that explored psychological realism and the frustrations of the post-independence generation. The work remains a landmark for its innovative storytelling and its profound reflection on the search for meaning within a bureaucratic society.

203. (A) Dina Pathak - Prominent actor associated with IPTA and Gujarati theatre
This celebrated performer was a central figure in both the progressive cultural movement and regional theatrical traditions, known for her powerful acting and commitment to socially relevant art. Her work spanned multiple mediums and linguistic regions, reflecting a dedication to using performance as a tool for social awareness and artistic excellence. She played a vital role in fostering a vibrant cultural life and remains an influential figure in the history of Indian drama.

204. (B) II, III and IV
This interactive theatrical framework focuses on transforming the audience into active participants who collaborate to find solutions to social problems. By utilizing facilitator figures and techniques that encourage interventions, the process serves as a practical laboratory for collective action. The goal is to move beyond passive observation to a proactive rehearsal for real-world change, empowering individuals and communities to critically analyze and challenge oppressive structures through the creative medium of drama.

205. (A) Both Statement I and Statement II are true.
This vibrant production depicts the lively atmosphere of a historical marketplace and celebrates the works of a popular plebeian poet. The director utilized a diverse cast, including both professional actors and local folk performers, to create an authentic and energetic theatrical

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and foster meaningful dialogue about human nature and societal values.

191. (A) Political idealism vs. tyrannical reality
This historical drama utilizes the story of a fourteenth-century Sultan to explore the tragic discrepancy between visionary ideals and the violent means used to achieve them. The play serves as a profound allegory for the political disillusionment of the post-independence era, questioning the nature of power and the failure of ungrounded ambition. By highlighting these tensions, the work provides a timeless commentary on the complexities of governance and the human cost of political failure.

192. (D) IV
This dedicated group became a pioneer of the street theatre movement in northern India, using performance in public spaces to advocate for workers' rights and social justice. Their commitment to making drama accessible and politically relevant helped turn the streets into a vibrant arena for protest and mobilization. The collective's work remains highly influential, highlighting the power of inexpensive and portable performances to directly communicate urgent contemporary issues to the public.

193. (D) Mahanirvan
While several seminal plays drawing from southern regional folklore and historical allegories were authored by an eminent writer, the specific black comedy about death and rituals was actually written by a leading Marathi playwright. Misidentifying such iconic works overlooks the unique contribution each author made to their respective regional traditions. The former is celebrated for his use of myths and history, while the latter is known for satirizing middle-class orthodoxies through experimental Marathi drama.

194. (D) Parsi Theatre - Augusto Boal
This theatrical form was a popular nineteenth-century commercial spectacle characterized by grand melodrama and music, rather than the interactive methodologies developed for social change. The practitioner mentioned was actually the founder of the Theatre of the Oppressed, which focuses on empowering marginalized communities through participation and dialogue. Misidentifying these concepts overlooks the fundamental difference between commercial mass entertainment and modern theatrical tools for social and political transformation.

195. (A) The intent is instrumental (e.g., social change, education, healing) rather than purely aesthetic or commercial.
This field of practice utilizes dramatic techniques outside of traditional entertainment venues to achieve specific social or educational goals. It prioritize the process of engagement and the transformative impact on the participants over the production of a polished aesthetic product for a ticketed audience. By applying theatrical tools to real-world challenges, practitioners facilitate dialogue, build empathy, and empower communities to seek practical solutions through a safe and structured creative framework.

196. (A) Andha Yug
This seminal verse play utilizes the final day of a great mythological war to explore moral ambiguity, the tragedy of human destruction, and the ethical crisis following mass violence. By focusing on the despair of the survivors and the decay of social values, the work provides a profound commentary on the threat of modern annihilation. It remains a masterpiece of Indian drama, using ancient framework to deliver an urgent and timeless warning about human nature.

197. (B) It was established by Rukmini Devi Arundale to revitalize traditional Indian arts, particularly Bharatanatyam.
Founded to promote and institutionalize indigenous culture, this renowned academy focuses on the preservation of classical dance and music through rigorous training and public performance. It has played a vital role in the recovery and celebration of traditional performance styles, fostering a deep respect for national heritage. The institution's work emphasizes the beauty and spiritual depth of ancient traditions, contributing significantly to the cultural identity and artistic excellence of the nation.

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problem-solving. This interactive approach empowers participants to move beyond passive observation, serving as a rehearsal for addressing real-life oppression and seeking practical ways to achieve social and political transformation.

139. (A) I, II and III
This contemporary playwright is noted for his focus on the lives of urban, middle-class Indians, frequently addressing subjects like gender identity and communal tensions. His works are primarily authored in English and utilize a realistic style to explore modern domestic and social dynamics. While he addresses regional themes, his plays do not typically rely on traditional folk dance forms like Yakshagana, which are more associated with the Theatre of Roots movement.

140. (A) Both Statement I and Statement II are true.
This major theatrical venue in southern India was established to provide a world-class platform for diverse dramatic performances in multiple languages. It serves as a vital center for artistic creativity, hosting numerous plays and fostering a vibrant culture of performance. The facility was created as a tribute to a legendary actor and has since become an essential hub for both regional and national artists to showcase their innovative and experimental work.

141. (B) IPTA and Naya Theatre
Organizations dedicated to social and political awareness often utilize local dialects and indigenous cultural elements to ensure their messages are authentic and relatable to marginalized communities. By involving members of these communities and using familiar musical instruments, the performers can effectively highlight contemporary struggles like displacement or exploitation. This grounded approach fosters a deeper connection with the audience and emphasizes the importance of utilizing indigenous voices in modern political theatre.

142. (C) III
The city mentioned is home to a significant multi-arts center that includes a renowned professional theatrical repertory. This facility was established to foster artistic collaboration across various disciplines and has hosted numerous influential productions. By providing a platform for regional and national talent, it has become a vital hub for modern Indian drama, encouraging experimental staging and the development of new creative voices within a professional institutional framework.

143. (D) Tughlaq
While several landmark Hindi dramas exploring psychological realism and historical themes were authored by this influential writer, the specific play about a fourteenth-century Sultan was actually written by another major playwright in a southern regional language. Misattributing such iconic works overlooks the unique contribution each author made to modernizing Indian theatre. The former is celebrated for his urban family dramas, while the latter is known for using historical allegories for political critique.

144. (D) K.N. Panikkar - West Bengal
This visionary director was a central figure in the southern theatre movement, known for reclaiming indigenous aesthetics through his group based in Kerala. His work focused on the integration of traditional performance idioms and Sanskrit drama, rather than being primarily active in the eastern state mentioned. He created a unique visual and rhythmic language that significantly influenced the national landscape, emphasizing the richness of his own regional heritage.

145. (B) Using interactive theatre practices within schools to facilitate learning and emotional growth
This specialized field focuses on the instrumental use of dramatic techniques within a classroom setting to help students explore complex ideas and develop social skills. It prioritizes the educational process and the development of empathy over the creation of a public performance. By engaging in role-play and creative problem-solving, participants can better understand different perspectives and practice addressing real-world challenges in a safe and supportive environment.

146. (D) Fourth Wall
Traditional realistic drama often maintains a clear distinction between the performers and the observers, creating an invisible barrier that the characters do not acknowledge. When a chorus or narrator directly addresses the audience to

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experience. By integrating traditional poetry and music into the narrative, the play bridged the gap between high literature and the vibrant culture of common people, creating a unique and accessible dramatic idiom.

206. (A) Documentary Theatre / Epic Theatre traditions
Utilizing real-world records and objective acting styles to construct a narrative exemplifies a commitment to factual accuracy and social critique. By presenting testimony directly and discouraging emotional immersion, the director encourages the audience to think critically about the events and power structures being depicted. This approach prioritizes intellectual engagement and raises awareness about complex social issues by presenting multiple perspectives and authenticated accounts within a structured theatrical framework.

207. (A) I
This region has a long and rich tradition of influential theatre movements characterized by artistic excellence and political engagement. It became a hub for socially conscious group theatre collectives and experimental non-proscenium approaches that sought to make drama more relevant and accessible to the public. These efforts produced landmark works that addressed existential themes and social justice, significantly shaping the development of modern regional and national theatrical cultures through innovative performance styles.

208. (C) Heavy reliance on intricate lighting and sound design
Street theatre is fundamentally designed to be portable and accessible, requiring minimal production costs and no permanent stage structures. Practitioners utilize the natural environment of public spaces and rely on the physical and vocal expression of the actors rather than elaborate sets or expensive technical equipment. This flexibility allows them to respond quickly to social and political events, bringing their messages directly to the public in an immediate, effective, and financially independent manner.

209. (C) Ninasam - A highly commercial, profit-driven Bollywood casting agency
This unique cultural institution is actually a non-profit organization situated in a rural setting, dedicated to making professional theatre and world cinema accessible to local communities. It offers comprehensive training in the performing arts and hosts an influential annual festival that attracts diverse artists. Far from being a commercial agency, it serves as a successful model for rural cultural development, emphasizing community engagement and high artistic standards over financial gain.

210. (B) It brilliantly synthesized Marathi folk forms (like Kirtan and Dashavatar) with modern political satire to critique power structures.
This landmark Marathi play is celebrated for its masterful use of traditional regional performance styles to deliver a sharp commentary on corruption and the nature of authority. By utilizing the rhythm, music, and symbolic elements of folk heritage, the playwright created a unique theatrical vocabulary that resonated with both rural and urban audiences. Its innovative staging and enduring relevance as a social critique have made it one of the most influential works in modern Indian drama.

211. (B) Rabindranath Tagore
This multifaceted Nobel laureate significantly shaped early modern Indian drama through his symbolic and profound plays that moved away from traditional commercial spectacles. His works often explored deep social, psychological, and spiritual themes using a unique poetic and symbolic language. By prioritizing artistic integrity and humanistic values, he provided a powerful foundation for a contemporary national theatrical idiom that influenced generations of playwrights and practitioners across various regional and linguistic traditions.

212. (B) Through its foundational ethos of using art for social awareness, political mobilization, and integrating folk forms with modern themes.
The legacy of this progressive cultural movement continues to influence modern drama through its commitment to making art relevant to the common people and their struggles. By bridging the gap between urban direction and regional folk traditions, it established a model for using

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audiences to confront the complexities of human behavior and systemic corruption.

242. (B) It seeks to challenge mainstream aesthetics, narratives, and spaces, often functioning on the fringes of institutional theatre.
This genre of performance consciously distances itself from commercialized and institutionalized dramatic structures to explore innovative creative possibilities. It prioritizing minimal production costs, unconventional venues, and experimental storytelling to provoke critical thought rather than provide easy entertainment. By questioning traditional conventions and power hierarchies, it provides a vital platform for marginalized voices and avant-garde ideas, fostering a more diverse and relevant theatrical culture that functions outside of the mainstream commercial stage.

243. (A) Both A and R are true and R is the correct explanation of A.
The tragic death of this dedicated artist while performing in public became a significant moment of solidarity for the entire national theatrical community. It highlighted the power of portable, politically engaged performances to challenge oppressive forces and directly communicate urgent issues to the people. This event galvanized the street theatre movement, reinforcing the commitment of practitioners to use the medium as a tool for social justice and as a vibrant arena for democratic protest.

244. (A) Wada Chirebandi (Old Stone Mansion)
This influential play depicts the gradual disintegration of a traditional feudal household and the decay of old social values in modern Maharashtra. The playwright utilized a realistic and psychological lens to explore the tensions between unfulfilled aspirations and the weight of tradition within a joint family. This work is part of a landmark trilogy that provides a sensitive and profound commentary on the shifting social and economic landscapes of regional life in contemporary India.

245. (B) The audience remains unaware that a rehearsed performance is taking place, reacting to it as a real event.
Developed as a tool for social provocation, this method relies on the spontaneity and authenticity of the public's reaction to a scene staged in an everyday environment. By bypassing the formal barriers of the theatre, actors can highlight biases and social injustices in a way that forces people to confront them directly in their daily lives. This approach encourages observers to move from passive bystanders to active participants in a real-world dialogue about systemic problems.

246. (A) P-1, Q-2, R-3, S-4
The modern Indian theatrical landscape has been shaped by visionaries who contributed technical mastery and innovative methodologies across diverse fields. These range from pioneering lighting and scenic design to integrating regional folk traditions and institutionalizing professional training. Additionally, the development of street theatre for direct political mobilization reflects a multifaceted effort to make the stage a relevant and professional medium for social awareness and artistic excellence across different regional and national contexts.

247. (B) His productions are visually minimalist and lack color or movement.
This renowned director from Manipur is celebrated for his grand and visually spectacular productions that masterfully integrate traditional martial arts, rituals, and highly disciplined movement. Far from being minimalist, his work is noted for its powerful use of lighting, fabric, and rhythmic choreography to create a sensory and physically grounded theatrical vocabulary. These visually rich performances have earned international recognition, demonstrating how indigenous aesthetics can be transformed into a contemporary and evocative form of art.

248. (A) Naya Theatre - Bhopal/Delhi
This influential collective, founded by a visionary director who collaborated with rural folk artists, was primarily based in and moved between these two major cities. The group revolutionized the stage by integrating traditional Chhattisgarhi music, dance, and earthy humor into modern drama. This partnership between urban direction and regional heritage created a unique and vibrant theatrical idiom that gained national acclaim for its authenticity and its commitment to bridging the cultural urban-rural divide.

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including spectacular sets and mechanical stage effects, and a heavy reliance on music. It catered to diverse urban audiences and significantly shaped early Indian popular culture. The aesthetic elements and melodramatic style of this stage tradition successfully transitioned into early commercial cinema, providing a vital stylistic foundation for the development of the national film industry and its distinctive musical narratives.

221. (B) The process of dialogue, critical thinking, and rehearsal for reality
Utilizing interactive theatrical techniques to empower marginalized groups focuses on the creative and analytical process rather than just a finished performance. By engaging in dialogue and testing different solutions to real-world oppression, participants can build the confidence and skills needed for actual negotiations. This methodology serves as a laboratory for social change, prioritizing the practical empowerment of the individuals and their ability to address systemic problems in their everyday lives through collective action.

222. (B) IV only
While several landmark plays address social and historical trauma, this specific contemporary drama focuses directly on the lasting impact of communal tensions and religious prejudice in India. It utilizes a stylized chorus and a realistic urban setting to explore how historical violence continues to shape modern relationships and family dynamics. This focus on the psychological scars of religious riots reflects the playwright's commitment to tackling sensitive and urgent social issues through the medium of drama.

223. (B) It can be performed in exactly the same way in any traditional auditorium.
This specific approach to performance relies on the unique history and environment of a particular location, making it impossible to replicate in a standard theatre without losing its meaning. The architecture and atmosphere of the chosen space are integral to the narrative and influence how the audience perceives the story. By moving away from traditional venues, practitioners create an immersive experience where the environment becomes an active participant in the theatrical storytelling and social message.

224. (D) Vijay Tendulkar - Hayavadana
The celebrated play that draws from regional folklore and utilizes the motif of transposed heads was actually authored by another eminent playwright in a southern regional language. The writer mentioned is a leading Marathi playwright known for his unflinching realistic social critiques and historical satires. Misattributing such an iconic work overlooks the unique creative contributions each author made to the development of modern Indian theatre through their respective regional and linguistic traditions and aesthetic choices.

225. (B) To decolonize Indian theatre by reclaiming indigenous forms, rituals, and aesthetics lost during British rule
This movement emerged as a conscious effort to find a uniquely national theatrical idiom by looking back at traditional performance styles and regional folklore. Practitioners sought to move away from Western naturalism and colonial influences to create a physically and symbolically grounded aesthetic that reflected their own cultural heritage. By integrating folk rituals and stylized movements into modern drama, they successfully reconnected the stage with its diverse roots and foster a more authentic national identity.

226. (A) Tale-Danda
Set against the backdrop of a significant twelfth-century social reform movement, this powerful play critiques the rigid caste system and the violent resistance to change. The playwright utilized a historical framework to reflect on modern social hierarchies and the ongoing struggle for equality and justice. His work is celebrated for its deep historical research and its ability to connect past events with urgent contemporary dilemmas, highlighting the enduring relevance of historical narratives in understanding modern society.

227. (B) It was deeply committed to high artistic standards, socially relevant themes, and rigorous psychological acting.
This influential group theatre collective prioritized artistic excellence and social awareness over commercial profit, moving away from the popular spectacles of the nineteenth century. Under its visionary leader, the group produced iconic works that emphasized psychological

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the stage as a tool for social justice and political awareness. This ethos encouraged practitioners to explore diverse cultural roots and address urgent contemporary issues, fostering a more grounded and inclusive national theatrical identity.

213. (A) Both A and R are true and R is the correct explanation of A.
This experimental movement emerged as an alternative to the rigid and expensive structures of proscenium theatre, seeking a closer connection between actors and the audience. By utilizing neutral spaces and emphasizing physical expression over elaborate stage sets, practitioners created an accessible and portable form of drama. This approach prioritized socio-political relevance and direct engagement, moving away from commercial burdens to foster a more immediate and flexible theatrical experience for the urban public.

214. (A) Natsamrat
This powerful and iconic Marathi play depicts the tragic decline of a once-celebrated actor as he struggles with the loss of his status and ungrateful family dynamics. It provides a profound exploration of human pride, megalomania, and the vulnerability of the individual against the cruelty of time and society. The work is noted for its intense emotional depth and the challenging lead role, which has become a benchmark for excellence in regional dramatic performance.

215. (B) A tool for direct democratic action and policy change
When a theatrical process is utilized to explore and propose new laws, it exemplifies the potential of the medium to facilitate civic engagement and social transformation. By debating real-world issues through dramatic vignettes and collective participation, communities can articulate their needs and advocate for structural change. This methodology moves beyond entertainment to serve as a practical platform for democratic dialogue and the development of proactive solutions to local and national challenges.

216. (A) P-4, Q-3, R-2, S-1
The development of modern Indian theatre is defined by visionary directors who each established a unique stylistic approach to the stage. These range from modernizing institutional training and scenic design to integrating regional folk traditions and Manipuri martial arts. Additionally, experimental approaches that prioritized physical expression in neutral spaces or reclaimed ancient Sanskrit performance idioms reflect a multifaceted effort to create a diverse and relevant national theatrical culture across various regions.

NODIA

217. (C) It was originally written in Tamil and translated to English.
This contemporary play about the struggles of a male dancer and the weight of tradition was actually authored directly in English, reflecting the playwright's primary creative idiom. It focuses on urban middle-class life and addresses complex themes of gender identity, generational conflict, and patriarchal norms. His work is noted for its realistic portrayal of modern domestic dynamics, making it a central contribution to the growing body of Indian English drama and its social relevance.

218. (A) V.V. Shirwadkar (Kusumagraj) - Natsamrat
This landmark play about an aging actor's tragic decline is a cornerstone of the Marathi theatrical tradition, authored by an eminent writer and poet. It provides a profound exploration of human pride and family alienation, offering a challenging lead role that has defined excellence on the regional stage. Misattributing such an iconic work overlooks the specific contribution of this celebrated author to the development of a modern dramatic idiom that resonates deeply with audiences across Maharashtra.

219. (B) I, II and IV
This celebrated play draws from regional folk tales to explore female desire and societal constraints through a supernatural narrative involving a shapeshifting serpent. It utilizes an innovative meta-theatrical structure and traditional oral storytelling to question patriarchal notions of marriage and fidelity. By grounding the work in indigenous myths and featuring a narrative that focuses on the woman's subjective experience, the playwright delivers a universal commentary on human relationships and the power of tradition.

220. (A) Both Statement I and Statement II are true.
This popular nineteenth-century theatrical form was characterized by its high production value,

remains an essential ethical commentary, using a classical framework to reflect on the complexities of post-independence identity and contemporary social crises.

235. (D) Statement I is false but Statement II is true.
This movement did not reject Western texts entirely but instead sought to interpret them and modern themes through a reclaimed indigenous aesthetic. Proponents integrated traditional regional forms, folk rituals, and stylized movements into their productions to find a uniquely national theatrical idiom. By looking back at their own roots, they created a physical and symbolic vocabulary that moved beyond simple realism to better reflect the diverse heritage and contemporary social realities of the entire nation.

236. (A) Applied Theatre
Utilizing dramatic techniques like role-play within a classroom setting to explore historical motivations and social dynamics exemplifies this field of practice. It focuses on the instrumental value of the theatrical process for the participants, facilitating learning, empathy, and critical thinking rather than producing a polished commercial performance. By engaging individuals in creative scenarios, practitioners aim to help them understand complex human experiences and practice addressing challenges in a safe and structured educational environment.

237. (C) III
This prominent practitioner and media figure was celebrated for directing and producing grand, large-scale theatrical productions in the English language. His work utilized sophisticated stagecraft and targeted urban, metropolitan audiences, focusing on both international classics and contemporary Indian English plays. By bringing high production values and a professional commercial aesthetic to the English stage, he played a vital role in establishing the genre as a significant part of the urban theatrical landscape in modern India.

238. (C) Exclusively funding and promoting Western classical ballet in India
The primary goal of this national academy is to preserve and promote the country's diverse indigenous heritage in the performing arts, rather than focusing exclusively on foreign traditions. It provides grants, coordinates regional activities, and honors eminent artists to ensure the continued vitality of Indian music, dance, and drama. By supporting research and public performances, the organization fosters a deep respect for national culture and its traditional roots within the post-independence era of the country.

239. (D) Badal Sircar - Malayalam
This influential figure was a central playwright and director in the Bengali theatrical tradition, celebrated for his experimental and non-proscenium approach to drama. He is best known for his works depicting existential angst and contemporary socio-political issues in urban Bengal, rather than being associated with the southern regional language mentioned. His innovative methodologies, including the concept of Third Theatre, significantly shaped the modern stage in Kolkata and had a lasting impact on national theatrical pedagogy.

240. (B) The emergence of a strong 'Group Theatre' culture dedicated to socio-political awareness and high artistic integrity rather than profit.
This movement revolutionized the theatrical landscape by fostering a network of collective organizations that prioritized social relevance and artistic standards over commercial success. Practitioners moved away from professional extravaganzas to address urgent contemporary issues through grounded and experimental performances. This shift created a vibrant and socially engaged theatrical culture that became a hallmark of the regional arts scene, encouraging dialogue about justice, exploitation, and the frustrations of modern life within a post-colonial urban context.

241. (C) Vijay Tendulkar
This provocative play critiques the ethics of modern journalism and explores the exploitation of marginalized individuals for professional gain. The author, a legendary Marathi playwright, utilized a realistic narrative to expose the power dynamics and hidden violence latent in contemporary society. His work is noted for its sharp social commentary and its commitment to tackling uncomfortable subjects, challenging traditional notions of morality and forcing

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depth and sophisticated stagecraft, particularly in its reinterpretation of classical Indian plays. This commitment to professional standards and meaningful narratives significantly shaped the development of modern group theatre and foster a more artistically rigorous culture in regional drama.

228. (A) Both A and R are true and R is the correct explanation of A.
Performances in public spaces emerged as a vital medium for political activism because they could quickly and directly communicate with the masses. By bypassing the barriers of traditional venues and ticketing, practitioners reached a diverse audience in their own everyday environments. This form of drama prioritizes immediate socio-political impact and accessibility, utilizing the streets as a vibrant arena for protest, mobilization, and raising awareness about urgent contemporary issues that affect the common citizens.

229. (B) A prominent theatre group in Kolkata, associated with Ajitesh Bandyopadhyay and later Rudraprasad Sengupta.
This celebrated collective has been a major figure in the Bengali theatrical scene for decades, known for its high artistic standards and influential productions. The group played a vital role in the new wave of group theatre in the region, bringing both original works and adaptations of world classics to urban audiences. Their commitment to professional standards and creative experimentation has made them a significant and enduring hub for regional drama and artistic development in India.

230. (A) Naturalistic socio-psychological realism
Depicting characters with an unflinching and honest gaze reflects a commitment to portraying the complexities of human nature and the hidden violence within social structures. This stylistic approach avoids romanticizing flaws to focus on the truthful representation of power dynamics and moral ambiguity. By using a realistic lens, the performance encourages the audience to confront uncomfortable social realities and the psychological undercurrents that shape individual and collective behavior within a contemporary and recognizable world.

231. (A) P-3, Q-1, R-4, S-2
The institutional landscape of modern Indian drama is defined by major venues and schools situated in diverse cities across the country. These include a traveling company's legacy in a commercial metropolis, a major southern city facility dedicated to diverse languages, the premier national training school in the capital, and a unique rural organization in Karnataka. Together, these centers provide vital platforms for creative experimentation, professional training, and the dissemination of high-quality theatrical arts.

232. (B) His theatre relied heavily on the spoken word and elaborate written scripts over physical expression.
This visionary director from Manipur is celebrated for creating a unique theatrical idiom that prioritizes physical expression, body movement, and the symbolic power of ritual over traditional written scripts. His work utilized the dynamic energy of regional martial arts and folk traditions to create a physically grounded and visually evocative style. By focusing on the expressive potential of the human body, he challenged conventional dramatic structures and provided a powerful and indigenous voice for contemporary theatre.

233. (A) Tiner Talwar - Utpal Dutt
This influential play about the nineteenth-century theatrical scene in Bengal was authored by a prominent practitioner known for his politically charged work and Marxist critique. The play explores the relationship between art and power, providing a sharp commentary on the role of the stage within a colonial and class-conscious society. His dedication to utilizing drama as a tool for social awareness and political mobilization significantly influenced the development of the group theatre movement in West Bengal.

234. (D) I, II, III and IV
This seminal verse play utilizes the tragic aftermath of a great mythological war to explore themes of moral decay, blindness, and the human cost of violence. Staged in grand historical settings by a legendary director, the production became a landmark of modern Indian theatre, combining a profound text with visually meticulous and powerful staging. The work

249. (A) I, II and IV
Developed by a visionary practitioner, this interactive theatrical framework focuses on empowering marginalized communities by transforming the audience into active participants. By utilizing techniques that encourage observers to step onto the stage and experiment with social change, the process serves as a practical laboratory for collective action. The goal is to move beyond passive observation to a proactive rehearsal for reality, encouraging participants to critically analyze and challenge oppressive structures through the creative medium.

250. (C) Statement I is true but Statement II is false.
This progressive cultural organization was highly successful in unifying artists to create a significant cultural movement rooted in social activism. However, it did not ignore the struggles of the marginalized; instead, it intentionally focused on the realities of peasants and the working class. This commitment to socio-political relevance helped transform the stage into a platform for activism, using regional languages and folk traditions to raise political consciousness and national liberation.

251. (B) Role of the IPTA movement in national consciousness
The passage explores the transformative impact of the IPTA movement on modern Indian theatre during the Independence struggle. It details how the movement transitioned regional theatre into a unified national force by addressing anti-colonial sentiments. By integrating localized cultural motifs with nationalistic narratives, the movement successfully fostered a sense of national consciousness across various states.

252. (A) It prioritized immediate sociopolitical realities
Regional theatre groups underwent a significant shift by adopting the IPTA framework to move away from classical aesthetics. Instead, they focused on immediate sociopolitical realities and anti-colonial sentiments relevant to the Independence movement. This transition allowed localized performances to align with broader national objectives, making the theatre a relevant tool for mobilizing the masses during the struggle.

253. (C) It bridged the gap between state and national identity
The IPTA movement functioned as a critical bridge between localized state-level theatre and a unified national theatrical identity. By incorporating regional dialects and state-specific cultural motifs into a cohesive nationalistic narrative, the movement helped consolidate various regional expressions. This integration ensured that diverse theatrical forms across the country contributed to a singular, powerful national consciousness during the resistance.

254. (D) By integrating regional dialects into national narratives
Major personalities within the movement redefined their roles by integrating regional dialects and state-level cultural motifs into overarching nationalistic narratives. This approach moved away from isolated classical aesthetics and instead utilized local idioms to articulate national goals. Consequently, these contributing figures became essential catalysts in transforming regional theatre into a powerful instrument for the broader Independence movement's objectives.

255. (C) A politically charged development mobilizing the masses
The origin of modern Indian theatre is depicted as a politically charged development rather than a purely aesthetic evolution. It was heavily influenced by the IPTA movement, which catalyzed the transformation of regional theatre groups into instruments of national consciousness. This process occurred during the Independence movement, where theatrical expressions were used to mobilize people against colonial rule across states.

256. (B) Navanatya and the Root Theatre movements
The text focuses on the contrast between the Navanatya movement and the Root Theatre movement within the evolution of modern Indian theatre. While the Navanatya movement centered on urban narratives and contemporary socio-economic issues, the Root Theatre movement sought to reclaim traditional regional forms. These two approaches represent distinct strategies used by directors to navigate theatre development post-independence.

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257. (D) Modern, politically charged urban narratives
The Navanatya movement primarily emphasized modern, politically charged urban narratives that addressed contemporary socio-economic challenges. This methodological shift focused on the realities of city life and modern struggles, distinguishing it from traditional or folklore-based styles. It represented a specific phase in regional theatre where directors utilized the stage to explore and critique the complexities of modern urban society.

258. (A) Indigenous regional rituals and state folklore
In adopting the Root Theatre movement, contributing personalities integrated indigenous regional rituals and state folklore into their modern productions. This approach was a deliberate attempt to reclaim traditional forms that had been marginalized by dominant national trends. By using these elements, theatre companies sought to bring regional authenticity to the forefront, creating a unique synthesis of the old and new.

259. (C) It helps them decolonize theatre via regional authenticity
The Root Theatre movement serves as a tool for major directors to decolonize modern Indian theatre by anchoring performances in regional authenticity. By revitalizing fading state traditions and indigenous rituals, directors can move away from Westernized or dominant national models. This strategy allows theatre to reflect local cultural identities accurately while making these traditional forms relevant for contemporary national-level audiences.

260. (A) They were elevated to be widely performed nationally
The deliberate shift toward the Root Theatre movement successfully revitalized fading state traditions and elevated them to national prominence. By integrating local folklore and rituals into modern plays, the theatre company ensured these traditions were widely performed at the national level. This transition helped bridge the gap between regional cultural heritage and the broader national landscape of modern theatre.

261. (D) Popular Play Houses and commercial institutions
The emergence of Third Theatre and Alternate theatre represents a significant departure from popular Play Houses and commercial theatrical institutions. These movements challenge the conventions of mainstream, widely performed plays by rejecting rigid architectural structures and profit-driven motives. Instead, they focus on more experimental, intimate, and sociopolitically relevant forms of performance that exist outside the traditional commercial theatre ecosystem.

262. (B) By emphasizing a flexible, non-proscenium spatial approach
The theatre group applied Third Theatre principles by rejecting the rigid architecture of traditional Play Houses in favor of a flexible, non-proscenium spatial approach. This change aimed to foster a more intimate connection between the contributing personalities and the audience. By breaking down the formal boundaries of the stage, the group created a more direct and performance-driven experience.

NODIA

263. (C) To subvert the commercial viability prioritized by established companies
Alternate theatre was incorporated to subvert the commercial viability typically prioritized by established theatre companies. This framework allowed playwrights and directors to bypass financial constraints imposed by major institutions, enabling more experimental work at the state level. By focusing on ideological defiance rather than profit, the group could address regional sociopolitical issues through stark, performance-driven narratives without compromise.

264. (D) Elaborate stage designs for stark narratives
Directors and major playwrights within this movement deliberately abandoned elaborate stage designs in favor of stark, performance-driven narratives. This shift allowed them to focus on regional sociopolitical issues without being hindered by the high costs or technical requirements of traditional commercial productions. By simplifying the visual elements, the emphasis remained entirely on the actors' performance and the underlying message.

265. (A) Redefine theatrical boundaries outside conventional institutions
The synthesis of Third Theatre spatial dynamics and Alternate theatre ideological defiance enabled the group to redefine the boundaries of modern Indian theatre. By operating outside conventional popular institutions, they successfully established new trends that prioritized experimental productions and regional relevance. This approach demonstrates how contemporary contributing personalities can challenge mainstream theatrical conventions through innovative spatial arrangements and social narratives.

266. (B) Direct engagement and active participation
Street theatre and the Theatre of the Oppressed prioritize direct audience engagement and active participation over formal institutional aesthetics. These movements aim to break the barrier between the performer and the observer, making the audience part of the creative process. This approach democratizes the theatrical space, allowing for immediate dialogue and social empowerment through interactive performances in accessible public areas.

267. (B) By taking performances directly into public spaces
Regional theatre groups bypass traditional Play Houses by bringing their performances directly into public spaces where the community naturally gathers. This method of Street theatre avoids the formal barriers of conventional institutions, making performances accessible to a broader and more diverse audience. By utilizing streets and squares, the contributing personalities create a more immediate and relevant connection with the people.

268. (A) Transforming passive spectators into active participants
The Theatre of the Oppressed is defined by its ability to transform passive spectators into active participants within the theatrical event. This methodology involves inviting the audience to engage with the narrative and rehearse solutions to depicted socio-economic struggles. By turning the audience into "spect-actors," the movement uses theatre as a functional tool for civic discourse and individual empowerment.

269. (C) Halted the play to invite the audience to rehearse solutions
During the performance, the director halted the play midway to invite the audience to step into the roles of the protagonists. This specific action was designed to allow the participants to rehearse and explore potential solutions to the socio-economic struggles presented in the narrative. Such interventions are characteristic of interactive theatrical trends that seek to mobilize and empower regional communities.

NODIA

270. (D) Vital institutions for civic discourse and socio-political empowerment
The integration of Street theatre and the Theatre of the Oppressed demonstrates that modern Indian theatre groups function as vital institutions for civic discourse and socio-political empowerment. These groups use performance to address localized grievances and foster democratic participation. By focusing on immediate regional contexts, they transform theatre into a functional instrument for social negotiation rather than just entertainment.

271. (C) A shift toward functional, outcome-oriented arts
The use of Applied and Forum Theatre illustrates a purposeful shift toward functional, outcome-oriented performance arts within modern theatrical institutions. This transition moves away from purely aesthetic or commercial goals, focusing instead on the practical utility of drama. Such performances are designed to achieve specific social, educational, or rehabilitative results, making the theatre an active participant in regional community development.

272. (B) To facilitate educational and rehabilitative programs
In this regional initiative, Applied theatre techniques were primarily used to facilitate educational and rehabilitative programs within marginalized communities. The performances were specifically designed for targeted community intervention rather than commercial success in traditional Play Houses. This highlights the role of modern theatre in providing practical support and social services through creative expression and structured theatrical engagement.

273. (D) It encourages the audience to alter the narrative trajectory
Forum Theatre is characterized by its interactive nature, where the audience is encouraged to alter the narrative trajectory of the play. This specialized technique allows viewers to interject and act out alternative resolutions to the conflicts presented on stage. By doing so, the audience applies theatrical tools to real-world problem-solving, making the performance a collaborative exercise in social negotiation.

274. (A) Open-ended scripts with unresolved climaxes
Major playwrights in Forum Theatre constructed open-ended scripts that purposefully featured unresolved climaxes. This structural choice was essential for inviting community members to participate and propose their own endings. By leaving the regional conflicts detailed in the scripts without a final resolution, the theatre created a space for the audience to actively engage in finding practical solutions through performance.

275. (C) An active instrument for social negotiation
The combination of Applied and Forum Theatre proves that drama serves as an active instrument for social negotiation and regional development. By prioritizing practical application over aesthetic value, these theatrical forms address real-world issues and facilitate community problem-solving. This shift demonstrates that widely performed plays can be functional tools for empowering marginalized groups and fostering meaningful dialogue within the society.

276. (A) The relationship with physical environments
Site Specific theatre represents a radical innovation by redefining the relationship between a theatrical performance and its physical environment. This approach moves the play out of conventional settings and into locations that possess inherent historical or spatial significance. By doing so, the performance interacts directly with its surroundings, creating a unique experience that dissolves the boundaries between art and reality.

277. (D) Popular Play Houses
For this specific project, the prominent theatre company entirely abandoned popular Play Houses in favor of an abandoned historical ruin. This decision allowed the directors to step outside the constraints of established institutions and explore new ways of staging regional history. By rejecting traditional venues, the company was able to leverage the unique architectural and atmospheric qualities of a real-world location.

278. (B) They used narratives tailored to its architecture
Contributing personalities interacted with the abandoned historical ruin by tailoring the narrative, blocking, and acoustic design to fit its specific architecture. Rather than using the ruin as a mere backdrop, the entire production was designed to interact directly with the physical realities of the site. This integrated approach ensured that the location became an essential part of the theatrical storytelling.

279. (C) To navigate the physical terrain with the actors
Unlike traditional theatre where audiences sit in a fixed gallery, this Site Specific project demanded that viewers navigate the physical terrain alongside the actors. This immersion forced the audience to move through the historical ruin, making them part of the spatial context of the performance. This approach challenged conventional viewing habits and fostered a more direct connection with the regional setting.

280. (D) It allows them to leverage the inherent spatial context of a location
Stepping outside conventional Play Houses allows major playwrights to leverage the inherent historical and spatial context of a location. By using real-world sites, directors can enrich regional theatrical expressions and create immersive experiences that traditional stages cannot replicate. This trend highlights how the environment itself can become a powerful storytelling tool, enhancing the authenticity and impact of the play.

281. (A) Moving regional works to a national platform
The passage primarily focuses on the transition of regional dramatic works to a national platform through collaborative efforts. It explores how state-level productions can be adapted for wider audiences without losing their original cultural identity. This process involves the strategic use of universal themes and national institutional support to elevate localized narratives into

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celebrated achievements within modern Indian theatre.

282. (B) It featured state linguistic and cultural nuances
The major playwright initially crafted a script that was deeply embedded in the specific linguistic and cultural nuances of the state. This regional origin and development were central to the play's identity, reflecting local traditions and idioms. Such authenticity provides the foundation for the production before it undergoes the strategic adaptation required to make it accessible at the national level.

283. (B) Adapted the work to incorporate universal themes
To ensure the play could be widely performed at the national level, the director implemented a strategic adaptation process that incorporated universally resonant thematic elements. This approach allowed the play to maintain its regional origin while becoming accessible to a broader audience. By combining innovative staging with themes that appealed to people across various states, the director bridged the gap successfully.

284. (A) They provided the necessary infrastructural support
Prominent national institutions played a critical role in the transition by providing the necessary infrastructural support for the regional production. This support enabled the theatre company to reach a national audience and navigate the complexities of wide-scale performance. Institutional backing is often essential for regional groups seeking to elevate their state-specific narratives to a more recognized and sustainable platform.

285. (C) Cultural translators transforming localized narratives
According to the passage, contributing personalities function as cultural translators who transform localized narratives into nationally celebrated theatrical achievements. They maintain a delicate balance between preserving state-specific authenticity and achieving national accessibility. Through their creative and strategic work, these directors and playwrights ensure that regional origins are successfully integrated into the evolving dynamics of modern Indian theatre for everyone.

286. (D) The structural foundation of modern Indian theatre
Popular Play Houses, Theatre Companies, and formal Institutions significantly fortify the structural foundation of modern Indian theatre. These entities provide the necessary framework for formalizing the origin and development of theatrical arts across the country. Through their collaborative efforts, they ensure that the industry remains robust, professionalized, and capable of supporting both traditional forms and new experimental trends.

NODIA

287. (C) A network of standardized Play Houses
The leading national Theatre Company established a network of standardized Play Houses across various regions to provide a consistent platform for performances. This infrastructure supports both traditional and experimental works, ensuring that plays have dedicated spaces for production and viewing. By managing these venues strategically, the company facilitates the growth of modern theatre at both the regional and national levels.

288. (B) It formalizes the training of new contributing personalities
Collaborating with academic Institutions benefits the Theatre Company by formalizing the training of new contributing personalities, such as directors and playwrights. This partnership ensures a steady influx of skilled professionals who are well-versed in both historical and contemporary theatrical trends. Furthermore, these institutions help in archiving the history of the Independence movement and its profound impact on theatre development.

289. (D) Regionally developed plays are systematically scheduled nationally
The strategic management of Play Houses by the Theatre Company ensures that regionally developed plays are systematically scheduled to be widely performed at the national level. This organizational approach allows localized theatrical efforts to reach a broader audience beyond their state borders. It transforms regional productions into national assets, fostering a more

(C) B.V. Karanth
(D) All of the above

52. Which term best describes a theatre director's process of establishing the exact sequence of actors' physical movements on stage?
(A) Casting
(B) Dramaturgy
(C) Scenography
(D) Blocking

53. If a director uses 'Asymmetrical Balance' on stage, what does it mean?
(A) Arranging an identical number of actors on both sides
(B) Creating complete imbalance to cause audience discomfort
(C) Visually balancing different elements with varied weights
(D) Positioning the actors in a perfectly straight line

54. Identify the incorrect pair regarding the actor's instrument.
(A) Resonance - Amplification of voice in the chest, throat, and face
(B) Inflection - A completely monotonous delivery of text
(C) Pitch - The highness or lowness of the voice
(D) Articulation - The clear physical production of speech sounds

55. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Roman theatre frequently emphasized spectacle, violence, and grand scale entertainments.
Reason (R): Roman audiences preferred quiet, philosophical tragedies over gladiatorial combat and elaborate chariot races.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. During a rehearsal, a director realizes an actor is turning their back to the audience during a critical monologue, obscuring their expression. The director must correct the actor's:
(A) Body position
(B) Vocal pitch
(C) Emotion memory
(D) Character objective

57. Read the following statements and select the correct option:
Statement I: The Natyashastra is a foundational text for Eastern performance, detailing acting, dance, and music.
Statement II: It strictly advocates for a highly realistic, illusionistic approach to acting, similar to Stanislavsky.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

58. Read the following lists and match the theatre concepts with their descriptions:
List I: (Theatre Concepts)
P. Given Circumstances
Q. Super-objective
R. Forum Theatre
S. Epic Theatre
List II: (Descriptions)
1. The overarching goal a character pursues throughout the play
2. The environmental and situational conditions provided by the playwright
3. Theatre designed to empower audiences to change social reality
4. Theatre that alienates the audience to promote objective thought
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-2, S-4

59. An Indian theatre director adapts a Shakespearean tragedy, utilizing traditional Yakshagana costumes and movement styles. This is an example of:
(A) Form of absolute naturalism
(B) Style of documentary theatre
(C) Mode of invisible theatre
(D) The 'Theatre of Roots' movement

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298. (B) Minimalist and intellectually demanding narratives
In contrast to commercial groups, the Alternate theatre collective utilized minimalist aesthetics and focused on avant-garde, intellectually demanding narratives. These contributing personalities rejected high production values in favor of artistic experimentation and rigorous social critique. By operating outside conventional institutions, they sought to push the boundaries of modern Indian theatre through content that challenged the audience rather than just providing entertainment.

299. (B) Outside conventional Institutions rejecting commercial imperatives
The contributing personalities of the Alternate theatre group chose to operate outside conventional institutions, consciously rejecting commercial imperatives. This independence allowed them to prioritize artistic integrity and social relevance over widespread national acceptance or financial gain. By distancing themselves from popular Play Houses, they were able to experiment with new trends and narratives that addressed complex sociopolitical issues without institutional constraints.

300. (A) Continuous evolution and diversification
According to the passage, the tension between the commercial objectives of established companies and the radical experimentation of alternate collectives drives continuous evolution and diversification. This ideological divergence ensures that modern Indian theatre remains a dynamic and multi-faceted art form. The coexistence of parallel developments allows for a broad range of theatrical expressions that cater to different audiences and social needs.

NODIA

different stage areas
(B) Visual interpretation of emotional relationships via actor arrangement
(C) Technical process of creating specific set and costume designs
(D) Relative speed and tempo at which lines are delivered by actors

17. As a director staging a naturalistic play, you must ensure the set and props look entirely authentic, functioning exactly as they would in real life. Whose directorial methods are you most closely applying?
(A) Augusto Boal
(B) Duke of Saxe-Meiningen
(C) Peter Brook
(D) Vsevolod Meyerhold

18. Identify the incorrect pair regarding production processes.
(A) Tech Rehearsal - Focusing entirely on actor emotion and line delivery
(B) Script Analysis - Breaking down the text for themes and objectives
(C) Blocking - Setting the physical movement of the actors
(D) Dress Rehearsal - Running the show with full costumes and makeup

19. In theatrical terminology, what is 'Improvisation'?
(A) A rigidly memorized physical routine
(B) The process of building a set without blueprints
(C) The spontaneous creation of action and dialogue without a script
(D) A lighting technique used to highlight a specific character

20. Read the following components of an actor's voice training:
I. Articulation
II. Pitch modulation
III. Breath control
IV. Biomechanics
Which of the above are standard components of voice and speech training?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III

21. Which historical acting period is most closely associated with the architectural development of the amphitheatre?
(A) Elizabethan
(B) Roman
(C) Greek
(D) Modern Representational

22. Read the following statements and select the correct option:
Statement I: Augusto Boal's 'Theatre of the Oppressed' breaks down the barrier between actors and spectators.
Statement II: Boal coined the term "spect-actor" to describe audiences who actively participate in the theatrical action.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

23. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sanskrit drama does not emphasize the creation of illusionistic realism on stage.
Reason (R): Sanskrit theatre relies heavily on stylized gestures (Mudras) and facial expressions to evoke specific 'Rasas' in the audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

24. A student actor struggles to project their voice in a large auditorium without straining their vocal cords. What aspect of voice training should they focus on applying?
(A) Diaphragmatic breathing
(B) Facial muscle warm-ups
(C) Emotional recall work
(D) Physical mirroring play

25. Identify the correct pair regarding directorial fundamentals.

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8. Read the following lists and match the theatre forms with their key elements:
List I: (Theatre Forms)
P. Noh
Q. Peking Opera
R. Sanskrit Drama
S. Elizabethan Theatre
List II: (Key Elements)
1. Rasa theory
2. Iambic pentameter
3. Masks and slow, stylized movement
4. Acrobatics and face painting
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

9. An actor is tasked with playing a beggar. Instead of drawing on personal memories of poverty, the actor observes beggars on the street and meticulously recreates their physical posture and vocal tics. This approach aligns most closely with which acting methodology?
(A) Representational Acting
(B) Method Acting
(C) Presentational Acting
(D) Theatre of the Oppressed

10. Which of the following is a correct statement regarding the role of 'Mime' in an actor's training?
(A) It enhances physical awareness and non-verbal communication.
(B) It strictly limits an actor's vocal projection skills.
(C) It is only useful for comedic performances.
(D) It diminishes the actor's ability to interpret a written script.

11. Read the following statements regarding the directorial innovations of Bertolt Brecht:
I. He aimed to keep the audience emotionally detached.
II. He used lighting instruments placed in full view of the audience.
III. He sought to create a perfect illusion of reality.
IV. He utilized placards to announce scene changes.
V. His ultimate goal was to incite critical thinking and social change.
Which of the above statements are correct?
(A) I, III, IV, and V
(B) II, III, IV, and V
(C) I, II, III, and IV
(D) I, II, IV, and V

12. Which of the following statements about Elizabethan acting is incorrect?
(A) Actors had to project their voices to large, noisy outdoor audiences.
(B) Actresses were highly celebrated for their leading roles.
(C) The repertoire system required actors to memorize many roles simultaneously.
(D) The acting style likely balanced formal rhetoric with naturalistic emotion.

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13. Read the following list of Western theatre periods and arrange them in the correct chronological order:
I. Elizabethan Period
II. Greek Period
III. Roman Period
IV. Modern Period
(A) II, III, I, IV
(B) II, I, III, IV
(C) III, II, I, IV
(D) I, II, III, IV

14. All of the following are recognized forms of Eastern theatre EXCEPT:
(A) Ancient Noh theatre style
(B) Classic Kabuki performance
(C) Modern Peking Opera form
(D) Commedia Dell' arte style

15. The widespread adoption of the proscenium arch in European theatre directly caused which of the following effects on play direction?
(A) Development of detailed, forced-perspective picturisation
(B) Elimination of the need for artificial stage lighting
(C) Configuration where audiences surround the stage area
(D) Transition to blocking that is entirely improvised

16. What is the most appropriate definition of 'Picturisation' in play direction?
(A) Physical movement of performers across

34. Which directorial fundamental is defined as the underlying beat or pulse of a performance, created by the pattern of tension and release?
(A) Rhythm
(B) Picturisation
(C) Balance
(D) Composition

35. To create an effective and unified production, a theatre director must successfully balance which two major aspects?
(A) Lighting design elements and financial box office sales
(B) Writing the original script and physical stage cleaning
(C) Artistic interpretation and practical creative coordination
(D) Designing the costumes and composing the original music

36. Identify the incorrect pair regarding Eastern acting traditions and their origins.
(A) Sanskrit Drama - India
(B) Noh - Japan
(C) Peking Opera - China
(D) Kabuki - Korea

37. Which term refers to the vocal technique where an actor ensures their voice is clearly heard at the very back of a large auditorium without shouting?
(A) Pitching
(B) Resonance
(C) Projection
(D) Articulation

38. Read the following statements regarding Peter Brook's directorial approach:
I. He categorized theatre into Deadly, Holy, Rough, and Immediate.
II. He strongly advocated for purely illusionistic realism.
III. He believed that an 'empty space' is all that is needed for theatre to occur.
IV. He directed the culturally syncretic epic, 'The Mahabharata'.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

39. Who among the following is historically credited as one of the first modern theatrical directors due to his meticulous attention to historical accuracy and ensemble acting?
(A) William Shakespeare
(B) Zeami Motokiyo
(C) Anton Chekhov
(D) The Duke of Saxe-Meiningen

40. Read the following statements and select the correct option:
Statement I: Post-independent Indian theatre saw a movement called the 'Theatre of Roots', which sought to integrate traditional folk forms with modern theatrical practices.
Statement II: Directors like B.V. Karanth and Ratan Thiyam strictly rejected indigenous aesthetics in favor of pure Western realism.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

41. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Andre Antoine founded the Theatre Libre to promote highly naturalistic staging.
Reason (R): Antoine believed that actors should rehearse in rooms with four walls, only deciding later which wall to remove for the audience, establishing the "fourth wall" concept.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

42. A director notices that the stage picture feels visually lopsided because all the actors are standing on stage right. Which fundamental of direction is being compromised?
(A) Balance
(B) Rhythm
(C) Tempo
(D) Movement

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(A) Balance - The relative speed at which a stage scene progresses
(B) Tempo - The visual stability of the overall stage environment
(C) Emphasis - Drawing the audience's eye to a character or action
(D) Rhythm - The literal translation of a script into a prompt book

26. Read the following lists and match the directors with their key concepts:
List I: (Modern Directors)
P. Constantin Stanislavsky
Q. Jerzy Grotowski
R. Peter Brook
S. Elia Kazan
List II: (Key Concepts)
1. The Empty Space
2. Method Acting (American interpretation)
3. Emotion Memory
4. Via Negativa (Eradicating blocks)
(A) P-3, Q-4, R-1, S-2
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-1, R-4, S-2
(D) P-4, Q-2, R-1, S-3

27. An actor focuses on the external physical characteristics of a character—such as a limp and a raspy voice—before developing the character's internal psychology. This process is generally termed:
(A) Inside-out approach
(B) Verbatim theatre
(C) Invisible theatre
(D) Outside-in approach

28. Which of the following is a correct statement about 'Physical Theatre'?
(A) Relies exclusively on spoken text to convey the narrative arc
(B) Prioritizes physical movement as the primary storytelling mode
(C) Originates from the classical Roman period of theatre history
(D) Forbids the use of any external music or sound effect cues

29. Read the following list of directorial duties in the process of production:
I. Conducting auditions and casting
II. Finalizing the scenic design with the designer
III. Memorizing the actors' lines for them
IV. Guiding the actors through blocking rehearsals
V. Selling tickets at the box office
Which of the above statement(s) is/are strictly part of the director's artistic role?
(A) II, IV, and V
(B) I, III, and V
(C) I, II, and IV
(D) I, II, III, and IV

30. Which of the following is an incorrect statement regarding 'Peking Opera'?
(A) It combines music, vocal performance, mime, dance, and acrobatics.
(B) Roles are strictly divided into distinct character types such as Sheng, Dan, Jing, and Chou.
(C) It is an Eastern theatrical tradition.
(D) It relies on highly realistic, everyday costumes and no makeup.

31. Read the following stages of a standard theatrical production process and arrange them in chronological order:
I. Dress Rehearsal
II. Table Read (Script Analysis)
III. Blocking Rehearsal
IV. Technical Rehearsal
(A) II, III, IV, I
(B) III, II, I, IV
(C) II, IV, III, I
(D) I, II, III, IV

32. All of the following are components of stage 'Composition' EXCEPT:
(A) Levels
(B) Articulation
(C) Depth
(D) Spatial relationships

33. The concept of the 'Alienation Effect' (Verfremdungseffekt), intended to distance the audience emotionally to encourage critical observation, was primarily utilized by which director?
(A) Andre Antoine
(B) Bertolt Brecht
(C) Constantin Stanislavsky
(D) Elia Kazan

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integrated and widely recognized ecosystem for modern Indian drama.

290. (A) Professionally managed national firms
The interdependence of Theatre Companies, Play Houses, and educational Institutions ultimately transforms localized group efforts into sustained, professionally managed national enterprises. This institutional framework provides the stability and resources needed to move beyond temporary projects toward long-term organizational success. Consequently, modern Indian theatre evolves into a robust industry that preserves regional heritage while maintaining a significant presence on the national stage.

291. (C) The socio-political climate of the Independence movement
The origin and development of modern Indian theatre are inextricably linked to the socio-political climate of the Independence movement. During this period, theatrical expressions were shaped by the urgent need for national struggle and anti-colonial resistance. State-specific personalities used the stage to mobilize the masses, laying the foundation for a theatrical tradition deeply engaged with political and social realities.

292. (A) By using traditional folkloric structures
Major playwrights successfully evaded colonial censorship by disguising subversive political messages within traditional folkloric structures. By using familiar regional stories and idioms, they could communicate resistance to the public without drawing the direct attention of authorities. This strategic ingenuity allowed theatre to remain a vital tool for mobilization while appearing to be harmless traditional entertainment during the Independence struggle.

293. (D) Centers of political mobilization and performance
During the Independence movement, local community gatherings were transformed into centers of political mobilization and theatrical performance. Directors and other contributing personalities organized clandestine shows that turned everyday social meetings into powerful platforms for resistance. This shift marked a significant development in modern Indian theatre, as performances became a core component of the national fight against colonial rule across various states.

294. (B) A vital component of the national struggle
The passage notes that the Independence movement caused a profound transformation in theatre, shifting it from mere entertainment to a vital component of the national struggle. This period saw regional theatre groups actively participating in anti-imperialist efforts by using drama to articulate political goals. This evolution redefined the role of theatre in society, making it an essential instrument for achieving national consciousness.

295. (C) Broader goals of the Independence movement
Regional dialects and local idioms were used effectively to articulate the broader goals of the Independence movement to the masses. By integrating these familiar linguistic elements with political urgency, theatrical personalities were able to reach a wider audience across different states. This approach demonstrated how localized cultural motifs could serve as powerful tools for communicating nationalistic ideals and fostering a unified resistance.

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296. (D) Between commercial companies and alternate theatre groups
The passage analyzes the dichotomy between commercial Theatre Companies and Alternate theatre groups within the landscape of modern Indian theatre. These two approaches represent contrasting methodologies regarding production values, financial goals, and artistic intent. While one prioritizes mass appeal and profitability, the other focuses on social critique and experimentation, reflecting the diverse trends that have emerged since the Independence movement.

297. (A) High production values and profitability
The major commercial Theatre Company prioritized high production values, elaborate set designs, and financial profitability. Their primary focus was on producing widely performed plays within popular Play Houses that could achieve mass national appeal. This approach emphasizes the economic and institutional aspects of the development of theatre, ensuring that productions are commercially viable and reach the widest possible audience.

43. Identify the correct pair regarding the elements of actor training.
(A) Mime - Mastery of vocal resonance
(B) Articulation - Clarity of spoken consonants and vowels
(C) Improvisation - Strict adherence to a prescribed text
(D) Articulation - Clarity of spoken consonants and vowels

44. Read the following lists and match the theatre movements with their key directors:
List I: (Theatre Movements)
P. Realistic Theatre
Q. Epic Theatre
R. Poor Theatre
S. Group Theatre (American Method)
List II: (Key Directors/Practitioners)
1. Jerzy Grotowski
2. Elia Kazan
3. Constantin Stanislavsky
4. Bertolt Brecht
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-2, R-1, S-4

45. A play begins with a slow, melancholic pace, but as the conflict escalates, the speed of line delivery and physical action drastically increases. This change directly manipulates the production's:
(A) Picturisation
(B) Balance
(C) Tempo
(D) Blocking

46. Which of the following is a correct statement regarding Elia Kazan's directorial style?
(A) Prefers abstract, non-representational styles of stage acting
(B) Strictly directs classical Greek tragedies utilizing masks
(C) Rejects the core ideas of the Stanislavsky system entirely
(D) Establishes psychological realism and Method acting in America

47. Read the following elements of a theatrical production:
I. The text/script
II. The actors
III. The physical space/stage
IV. The audience
V. The cinema camera
Which of the above statement(s) is/are absolutely essential for a traditional live theatrical performance to occur?
(A) I, II, III, and IV
(B) I, II, IV, and V
(C) II, III, and IV
(D) I, III, IV, and V

48. Which of the following statements about post-independent Indian theatre is incorrect?
(A) It was heavily influenced by the translation and adaptation of Western classics.
(B) It completely severed ties with ancient Sanskrit dramatic traditions.
(C) It saw the rise of street theatre movements with socio-political agendas.
(D) Directors began experimenting with regional languages and dialects.

49. Read the following list of key figures in the historical evolution of modern directing and arrange them in chronological order of their primary influence:
I. Vsevolod Meyerhold
II. Duke of Saxe-Meiningen
III. Peter Brook
IV. Constantin Stanislavsky
(A) II, IV, I, III
(B) IV, II, III, I
(C) II, I, IV, III
(D) I, II, IV, III

50. All of the following are recognized forms of Eastern theatre EXCEPT:
(A) Using exact replicas of real-world domestic interiors
(B) Breaking the fourth wall to address the audience
(C) Fragmented, non-linear approaches to narratives
(D) Abstract or symbolic forms of scenic set design

51. The impact of Bertolt Brecht on Indian theatre is most visible in the works of which prominent Indian director?
(A) Ebrahim Alkazi
(B) Habib Tanvir

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CHAPTER 08

Acting and Direction

1. Which of the following best defines the 'Commedia Dell' arte' style of acting?
(A) Highly scripted, tragic form of ancient Greek theatre
(B) Improvised, character-based comedy from Renaissance Italy
(C) Strictly realistic method focusing on internal psychology
(D) Formal, ritualistic practice from Eastern theatre traditions

2. Read the following statements regarding Greek acting:
I. It relied heavily on masks to depict character types and emotions.
II. Actors utilized exaggerated gestures and vocal projection.
III. Women frequently played lead tragic roles.
IV. The chorus played an integral part in the storytelling.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

3. In the context of Stanislavsky's system, what is the 'Magic If'?
(A) Physical exercise used for improving breath control
(B) Directorial method utilized for blocking a complex scene
(C) Tool for imagining oneself in a character's situation
(D) Specific technique used for breaking the fourth wall

4. Read the following statements and select the correct option:
Statement I: Kabuki theatre is characterized by highly stylized acting, elaborate make-up, and dramatic poses.
Statement II: Kabuki originated as a purely aristocratic entertainment before becoming popular among the common people.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

5. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Vsevolod Meyerhold's acting system heavily emphasized physical movement over psychological realism.
Reason (R): Meyerhold developed 'Biomechanics' to train actors to use their bodies as highly efficient machines to evoke emotion.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. A theatre director notices that the actors are moving aimlessly on stage, causing the audience to lose focus on the primary action. Based on the fundamentals of play direction, which element needs immediate correction?
(A) Rhythm
(B) Composition
(C) Tempo
(D) Speech

7. Identify the correct pair regarding acting styles and their primary practitioners.
(A) Epic Theatre - Constantin Stanislavsky
(B) Theatre of Cruelty - Bertolt Brecht
(C) Biomechanics - Duke of Saxe-Meiningen
(D) Poor Theatre - Jerzy Grotowski

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60. Read the following characteristics of 'Kabuki' theatre:
I. It features the "Mie" pose to establish powerful emotion.
II. It uses the "Hanamichi" (flower path) for dramatic entrances.
III. It strictly avoids any form of makeup.
IV. It utilizes elaborate, transforming stage machinery.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

61. Which of the following correctly defines 'Tempo' in theatrical direction?
(A) The relative visual weight of the actors on stage
(B) The intense emotional atmosphere of a stage scene
(C) The literal speed at which a play or scene progresses
(D) The physical distance between two performing actors

62. Read the following statements regarding the role of the modern theatre director:
I. The director is the unifying visionary of the production.
II. The director dictates the audience's reaction during the performance.
III. The director collaborates with designers to create the visual world.
IV. The director writes the original script during rehearsals.
V. The director guides the actors in their character development.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, IV, and V
(C) II, IV, and V
(D) I, III, and V

63. Which theatrical form heavily utilizes 'Stock Characters' such as Pantalone, Il Dottore, and Arlecchino?
(A) Commedia Dell' arte
(B) Greek Tragedy
(C) Noh Theatre
(D) Epic Theatre

64. Identify the correct pair regarding elements of speech.
(A) Regulating the relative speed of actor speech
(B) Grouping words together for meaning and breath
(C) Controlling the physical shape of the mouth
(D) Conveying the emotional subtext of the line

65. Read the following steps of actor preparation according to Stanislavsky's system and arrange them in logical order:
I. Determining the Super-Objective
II. Analyzing the Given Circumstances
III. Breaking the text into Beats and Actions
IV. Applying Emotion Memory or the Magic If
(A) II, I, III, IV
(B) I, II, IV, III
(C) II, III, I, IV
(D) III, II, IV, I

66. All of the following directors are associated with the development of realistic acting methods EXCEPT:
(A) Vsevolod Meyerhold
(B) Constantin Stanislavsky
(C) Elia Kazan
(D) Duke of Saxe-Meiningen

67. The concept of creating theatre to actively dismantle oppression and encourage audience intervention is the hallmark of:
(A) Peter Brook
(B) Andre Antoine
(C) Augusto Boal
(D) Zeami Motokiyo

68. What is the primary difference between Western Realistic acting and traditional Eastern acting styles?
(A) Symbolic masks versus purely naturalistic behavior
(B) Improvised performance versus strictly scripted text
(C) Prohibition of emotion versus demanding inner truth
(D) Codified, stylized gestures and presentational aesthetics

69. Read the following statements and select the correct option:
Statement I: Elizabethan theatre companies

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featured male actors playing female roles.
Statement II: Elizabethan acting relied heavily on grand, poetic text written primarily in blank verse.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

70. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Peter Brook's production of The Mahabharata is a landmark in non-realistic, intercultural theatre.
Reason (R): Brook utilized a massive, naturalistic proscenium stage filled with exact historical replicas of ancient Indian architecture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

71. In directing, 'Emphasis' can be achieved by:
(A) Placing the most important character on the lowest level upstage
(B) Lighting the entire stage with equal intensity
(C) Having all actors speak at the exact same volume
(D) Giving the protagonist a contrasting costume to the chorus

72. Which acting pioneer advocated for 'Plastiques', a series of physical exercises designed to strip away the actor's social masks?
(A) Jerzy Grotowski
(B) Constantin Stanislavsky
(C) Bertolt Brecht
(D) Elia Kazan

73. Read the following lists and match the post-independent Indian directors with their notable contributions:
List I: (Post-Independent Indian Directors)
P. Ebrahim Alkazi
Q. Habib Tanvir
R. Ratan Thiyam
S. Badal Sircar
List II: (Notable Contributions/Styles)
1. Naya Theatre, using Chhattisgarhi folk actors
2. Chorus Repertory Theatre, manipulating martial arts and indigenous visuals
3. Third Theatre, performing in non-proscenium, intimate spaces
4. Establishing rigorous visual discipline and scenic grandeur at NSD
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-2, Q-4, R-1, S-3

74. An actor relies heavily on physical grimaces, exaggerated slaps, and tumbling to elicit laughter. This physical comedy technique, prevalent in Commedia Dell' arte, is known as:
(A) Lazzi
(B) Catharsis
(C) Verisimilitude
(D) Hubris

75. Identify the incorrect statement regarding 'Improvisation' in actor training.
(A) It encourages spontaneity and active listening.
(B) It helps actors explore character behavior outside the written text.
(C) It develops ensemble trust and quick problem-solving.
(D) It is entirely useless once a script has been memorized.

76. Read the following statements about Noh theatre:
I. It is an ancient Japanese theatre form.
II. It heavily emphasizes fast-paced, dialogue-driven naturalism.
III. The main actor (Shite) often wears a mask.
IV. Performances are accompanied by a chorus and traditional instruments.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

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77. Which director is considered the primary architect of the 'Theatre of Cruelty'?
(A) Jerzy Grotowski
(B) Augusto Boal
(C) Antonin Artaud
(D) Meyerhold

78. Which of the following is NOT considered a fundamental element of play direction?
(A) Composition of the stage
(B) Physical Stage Movement
(C) Narrative Picturisation
(D) Ticket Pricing strategies

79. Read the following stages and arrange them in the chronological order of their historical prominence in Western theatre:
I. Amphitheatre (Greek)
II. Proscenium Arch (Renaissance/Modern)
III. Thrust Stage (Elizabethan)
IV. Black Box (Contemporary)
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, III, IV, II

80. Identify the correct pair regarding theatrical texts.
(A) The Natyashastra - Kalidasa
(B) The Poetics - Aristotle
(C) An Actor Prepares - Meyerhold
(D) The Empty Space - Augusto Boal

81. In the context of Stanislavsky's later work, the 'Method of Physical Actions' proposes that:
(A) Emotional feeling directly leads to the physical action
(B) Physical action stimulates psychological and emotional truth
(C) Actors should rely strictly on their vocal projection
(D) Physical actions must always be performed exaggeratedly

82. Which non-realistic director believed that actors should be "biomechanical" athletes, capable of precise acrobatic movements?
(A) Vsevolod Meyerhold
(B) Constantin Stanislavsky
(C) Duke of Saxe-Meiningen
(D) Andre Antoine

83. Read the following statements and select the correct option:
Statement I: The primary function of stage lighting in Realistic theatre is to create a believable illusion of nature, such as sunlight or a lamp.
Statement II: Non-realistic theatre often uses exposed lighting fixtures and unnatural colors to remind the audience they are in a theatre.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

84. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Mime is an essential tool in an actor's training repertoire.
Reason (R): Mime forces the actor to communicate narrative and emotion entirely through physical articulation without relying on words.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

85. During a blocking session, a director asks an actor to cross 'Downstage Right'. Where should the actor move?
(A) Towards the audience and to the actor's right
(B) Away from the audience and to the actor's left
(C) Towards the audience and to the audience's right
(D) To the exact center of the stage

86. Read the following elements:
I. Stanislavsky's System
II. Brecht's Epic Theatre
III. Natyashastra's Rasa Theory
IV. Grotowski's Poor Theatre
Which of the above statement(s) significantly influenced post-independent Indian theatre

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directors in creating a new national theatrical identity?
(A) I and II only
(B) I, II, III, and IV
(C) III only
(D) II and III only

87. Read the following lists and match the acting terminology with their definitions:
List I: (Acting Terminology)
P. Objective
Q. Obstacle
R. Tactic
S. Subtext
List II: (Definitions)
1. What stands in the way of a character achieving their goal
2. What a character wants in a scene
3. The underlying, unspoken meaning of a line
4. The method a character uses to achieve their goal
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-1, R-4, S-3

88. Which of the following best describes the 'Representational' style of acting?
(A) The actor completely ignores the audience, behaving as if a fourth wall exists.
(B) The actor acknowledges the audience and presents the character directly to them.
(C) The actor utilizes masks and stilts to represent abstract ideas.
(D) The actor relies entirely on pantomime.

89. An actor is practicing breathing from the diaphragm to support their voice. This practice falls under which category of actor training?
(A) Mime
(B) Picturisation
(C) Voice and Speech
(D) Biomechanics

90. Identify the incorrect pair regarding theatrical conventions.
(A) Naturalistic Set - Peking Opera
(B) Fourth Wall - Realistic Theatre
(C) Direct Address - Epic Theatre
(D) Soliloquy - Elizabethan Theatre

91. Read the following directors and arrange them chronologically by the peak of their major theatrical movements:
I. Duke of Saxe-Meiningen
II. Constantin Stanislavsky
III. Bertolt Brecht
IV. Jerzy Grotowski
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, II, I, IV

92. All of the following are examples of Non-Realistic theatrical practices EXCEPT:
(A) Symbolism
(B) Naturalism
(C) Expressionism
(D) Absurdism

93. What is the fundamental purpose of 'Picturisation' created by a director?
(A) Ensure the actors are speaking with enough vocal volume
(B) Determine the sequence of specific lighting cue points
(C) Tell the story visually and reveal character relationships
(D) Write the dialogue for the actors during rehearsals

94. Read the following statements regarding the role of the director:
I. The director is responsible for the overall aesthetic unity of the production.
II. The director must enforce strict discipline over the actors.
III. The director's concept dictates the approach of the set, lighting, and costume designers.
IV. The director always replaces the playwright if the play is new.
V. The director shapes the tempo and rhythm of the performance.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, IV, and V
(D) I, III, and V

95. In 'Forum Theatre' (developed by Augusto Boal), what is the unique role of the audience?
(A) Replace actors to try solutions to staged

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oppression
(B) Sit passively in the dark during the entire show
(C) Sing the choral interludes between the major acts
(D) Write reviews immediately after the performance ends

96. Read the following statements and select the correct option:
Statement I: Elia Kazan was instrumental in popularizing 'Method Acting' in American cinema and theatre.
Statement II: Elia Kazan frequently collaborated with playwrights like Tennessee Williams and Arthur Miller, directing their heavily realistic, psychologically complex plays.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

97. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Jerzy Grotowski's 'Poor Theatre' stripped away elaborate sets, costumes, and lighting.
Reason (R): Grotowski believed that the core of theatre is solely the relationship between the actor and the spectator.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

98. An actor is attempting to deliver a highly emotional speech, but their body is rigid and tense. A director trained in Physical Theatre would most likely advise the actor to:
(A) Release physical tension to move with emotional impulse
(B) Speak with much louder vocal volume than before
(C) Stand perfectly still and focus only on the words
(D) Memorize the lines more thoroughly during rehearsal

99. Identify the correct pair regarding ancient theatrical conventions.
(A) Ekkyklema device - Roman theatre
(B) Kothurni (elevated boots) - Greek theatre
(C) Hanamichi path - Sanskrit theatre
(D) Vidushaka role - Elizabethan theatre

100. Read the following lists and match the theatre forms with their distinct features:
List I: (Theatre Forms)
P. Greek Tragedy
Q. Sanskrit Drama
R. Kabuki
S. Commedia Dell' arte
List II: (Distinct Features)
1. Revolving stages and trapdoors
2. Half-masks and improvised scenarios
3. Chorus and tragic hero
4. Purvaranga and Rasa
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

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101. Which director introduced the concept of the 'Ensemble' to replace the 'Star System' in the 19th century?
(A) Vsevolod Meyerhold
(B) Antonin Artaud
(C) Duke of Saxe-Meiningen
(D) Jerzy Grotowski

102. What is the definition of a 'Beat' in the context of acting and script analysis?
(A) Specific musical cue used to start a stage scene
(B) Smallest unit of action or a single objective/ thought
(C) Physical pause in movement during an actor's speech
(D) Rhythm of the lighting changes throughout the act

103. Read the following statements about the 'Process of Production':
I. It begins with script selection and analysis.
II. Casting is done before the script is selected.
III. Technical rehearsals occur after the actors

have memorized their lines and blocking.
IV. The production process concludes immediately after the first read-through.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II and IV only
(C) I, III, and IV
(D) I and III only

104. Which of the following best defines 'Gestus', a term utilized by Bertolt Brecht?
(A) Physical attitude revealing social and political standing
(B) Psychological memory recalled to trigger deep emotion
(C) Musical underscore used during a specific stage scene
(D) Highly realistic emotional breakdown of a character

105. A post-independent Indian play uses highly abstract lighting, nonlinear storytelling, and actors who frequently step out of character to address the audience. This style is heavily influenced by:
(A) Stanislavsky's Naturalism
(B) Antoine's Theatre Libre
(C) Brecht's Epic Theatre
(D) Duke of Saxe-Meiningen's Realism

106. Identify the incorrect statement regarding the 'Eastern' school of acting.
(A) It aims primarily to recreate daily life with absolute documentary precision.
(B) It often integrates acting, dance, and music into a singular performance style.
(C) It relies heavily on codified, symbolic gestures.
(D) Training for Eastern theatre forms often begins in early childhood.

107. Read the following components of vocal delivery and arrange them in the order they must be mastered for effective stage speech:
I. Breath Support
II. Phonation (making sound)
III. Resonance (amplifying sound)
IV. Articulation (shaping words)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

108. All of the following are considered 'Realistic' directors EXCEPT:
(A) Andre Antoine
(B) Vsevolod Meyerhold
(C) Constantin Stanislavsky
(D) Elia Kazan

109. If a director emphasizes 'Movement' on stage, what are they specifically coordinating?
(A) The emotional journey of the protagonist character
(B) The shifting of scenery by the professional stage crew
(C) Kinetic flow of actors entering and crossing the space
(D) The frequency of the lighting cues in the prompt book

110. Read the following statements and select the correct option:
Statement I: In Sanskrit theatre, the 'Vidushaka' is a noble, serious king.
Statement II: The 'Vidushaka' is a traditional comic character, often a Brahmin, who provides comic relief.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

111. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Modern actor training heavily incorporates improvisation.
Reason (R): Improvisation requires actors to memorize rigid scripts faster.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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112. A director wishes to create a sense of extreme tension and claustrophobia in a scene. Which fundamental of direction should they employ?
(A) Increase physical distance between actors in the scene
(B) Crowd actors tightly together into a small stage area
(C) Have the actors speak very slowly and softly throughout
(D) Bathe the stage in bright, warm light for the audience

113. Read the following statements regarding Meyerhold's 'Biomechanics':
I. It treats the actor's body as a machine.
II. It emphasizes external physical form over internal emotional recall.
III. It relies on a vocabulary of specific physical postures and movements.
IV. It strictly forbids acrobatic movement.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, II, and IV

114. Identify the correct pair regarding historical acting styles.
(A) Elizabethan - Direct address, rapid poetic delivery
(B) Greek - Minimalist, whispering dialogue
(C) Roman - Highly internal, psychological subtlety
(D) Commedia Dell' arte - Tragic, script-bound recitations

115. Read the following lists and match the directorial terms with their practical examples:
List I: (Directorial Terms)
P. Blocking
Q. Picturisation
R. Rhythm
S. Balance
List II: (Practical Examples)
1. Placing a solitary actor downstage against a crowd upstage
2. Telling an actor to walk to the sofa on line three
3. Arranging actors to look like a fractured family
4. The escalating heartbeat of a scene's pacing
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-4, R-1, S-3

116. Which of the following is NOT an objective of standard voice training for an actor?
(A) Increasing the actor's vocal range
(B) Improving the clarity of articulation
(C) Enhancing the actor's breath capacity
(D) Developing a regional accent permanently

117. An actor is studying a script and writes down every fact explicitly stated about their character: their age, occupation, social status, and historical period. In Stanislavskian terms, what is the actor identifying?
(A) The Magic If
(B) Emotion Memory
(C) The Given Circumstances
(D) Biomechanics

118. Which statement regarding Augusto Boal's 'Invisible Theatre' is incorrect?
(A) Is performed in everyday public spaces for people
(B) Requires a large proscenium arch and stage lighting
(C) Keeps the audience unaware that a play is happening
(D) Aims to spark public reaction to a specific social issue

119. Read the following phases of a standard rehearsal process and arrange them in the correct chronological sequence:
I. Blocking rehearsals
II. Table read/Script analysis
III. Dress rehearsals
IV. Off-book/Working rehearsals
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, IV, I, III
(D) IV, I, II, III

120. All of the following directors are correctly associated with their native country EXCEPT:
(A) Duke of Saxe-Meiningen - France
(B) Constantin Stanislavsky - Russia
(C) Bertolt Brecht - Germany
(D) Jerzy Grotowski - Poland

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121. In play direction, what is 'Asymmetrical Balance'?
(A) Equal numbers of actors on both sides of the stage
(B) Complete stage imbalance to cause discomfort
(C) Visual balance achieved through dissimilar groupings
(D) Actors moving out of rhythm with each other

122. Read the following statements and select the correct option:
Statement I: The primary goal of Meyerhold's theatre was to make the audience forget they were in a theatre.
Statement II: The primary goal of Stanislavsky's early theatre was to create a perfect, seamless illusion of reality.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

123. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Elizabethan acting required excellent vocal dexterity and physical stamina.
Reason (R): Performances took place outdoors, scripts featured complex verse, and sword fights and dances were common.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

124. Read the following techniques:
I. Mask work
II. Contact Improvisation
III. Emotion Memory
IV. Lecoq's neutral mask
Which of the above statement(s) are primarily associated with 'Physical Theatre' training?
(A) I, III, and IV
(B) I, II, and IV
(C) II, III, and IV
(D) I, II, and III

125. Identify the correct pair regarding the elements of a script.
(A) Antagonist - The lighting designer for the show
(B) Climax - The very beginning of the theatrical play
(C) Protagonist - The main character driving the action
(D) Exposition - The final resolution of the overall plot

126. Read the following lists and match the Asian theatre features with their specific forms:
List I: (Asian Theatre Features)
P. Dan (Female role played by male)
Q. Shite (Principal actor)
R. Rasa (Aesthetic flavor)
S. Onnagata (Male actor in female role)
List II: (Specific Forms)
1. Sanskrit Drama
2. Noh
3. Kabuki
4. Peking Opera
(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-4, Q-2, R-1, S-3

127. An actor trained in the Stanislavsky system is analyzing a script. They break a scene down into small sections based on when the character's immediate objective changes. These small sections are called:
(A) Beats
(B) Acts
(C) Scenes
(D) Acts of Cruelty

128. Which of the following is a correct statement regarding the 'Duke of Saxe-Meiningen'?
(A) Strictly utilized non-realistic styles of set design
(B) Pioneers historically accurate, disciplined crowd scenes
(C) Originated the global Theatre of the Oppressed method
(D) Forbade the use of stage lighting in his productions

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129. Identify the incorrect statement concerning post-independent Indian theatre.
(A) Playwrights like Girish Karnad and Vijay Tendulkar revitalized Indian playwriting.
(B) There was a complete ban on performing Western plays.
(C) Directors sought to decolonize the stage by exploring indigenous performance traditions.
(D) Institutions like the National School of Drama played a crucial role in modernizing theatre training.

130. Read the following list of Aristotelian tragic structure elements and arrange them in sequential order:
I. Climax
II. Inciting Incident
III. Rising Action
IV. Resolution (Denouement)
(A) II, III, I, IV
(B) I, II, III, IV
(C) III, II, I, IV
(D) II, I, III, IV

131. All of the following are primary responsibilities of a theatre director EXCEPT:
(A) Creating the production concept
(B) Blocking the actors
(C) Securing funding from producers
(D) Establishing the tempo and rhythm of the performance

132. The process of transitioning a play from 'Script to Performance' relies heavily on the collaborative integration of various design elements. Which director famously argued that these elements should remain separate and contrast each other to provoke thought?
(A) Constantin Stanislavsky
(B) Richard Wagner
(C) Andre Antoine
(D) Bertolt Brecht

133. Read the following statements and select the correct option:
Statement I: The 'Fourth Wall' is an imaginary barrier between the actors and the audience in realistic theatre.
Statement II: Breaking the 'Fourth Wall' is a common technique in Epic Theatre and Commedia Dell' arte.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

134. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Elia Kazan's directorial style heavily relied on psychological realism.
Reason (R): Kazan was an early member of the Group Theatre and co-founder of the Actors Studio, championing the American 'Method'.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

135. Read the following statements about Peter Brook's 'The Empty Space':
I. It divides theatre into four types: Deadly, Holy, Rough, and Immediate.
II. 'Deadly Theatre' refers to dull, commercial, or conventionally predictable theatre.
III. 'Holy Theatre' refers to the invisible, spiritual aspect of performance.
IV. 'Rough Theatre' is heavily reliant on expensive, highly polished realistic sets.
Which of the above statement(s) is/are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and IV
(D) I, II, and III

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136. Identify the correct pair regarding the 'Theatre of Roots' movement.
(A) Habib Tanvir - Charandas Chor
(B) B.V. Karanth - Theatre of Cruelty
(C) Ratan Thiyam - Biomechanics
(D) K.N. Panikkar - Naturalistic domestic drama

137. Read the following lists and match the theatre pioneers with their core philosophy:
List I: (Theatre Pioneers)
P. Antonin Artaud

Q. Augusto Boal
R. Jerzy Grotowski
S. Vsevolod Meyerhold
List II: (Core Philosophy/Technique)
1. Biomechanics
2. Theatre of the Oppressed
3. Poor Theatre
4. Theatre of Cruelty
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-2, R-3, S-1
(D) P-3, Q-4, R-1, S-2

138. Which acting term describes an actor's ability to truthfully respond to imaginary stimuli using their five senses?
(A) Sense Memory
(B) Magic If
(C) Plastiques
(D) Biomechanics

139. Which of the following is an incorrect statement about 'Commedia Dell' arte'?
(A) It utilized half-masks for characters like Harlequin.
(B) It featured stock characters like the lovers (Innamorati).
(C) It originated in Italy during the 16th century.
(D) It was entirely scripted with zero room for improvisation.

140. Read the following list of play direction activities and arrange them in the order a director typically executes them:
I. Selecting the Play
II. Casting the Actors
III. Formulating a Production Concept
IV. Blocking the Scenes
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, III, IV, II

141. All of the following are elements of 'Vocal Training' EXCEPT:
(A) Diction
(B) Projection
(C) Kinesics
(D) Resonance

142. A theatre director places a single actor on a high platform illuminated by a spotlight, while a crowd of actors stands in the shadows below. This director is primarily utilizing which fundamental of direction to create focus?
(A) Rapidly changing scene tempo
(B) Symmetrical stage balance
(C) Underlying performance rhythm
(D) Emphasis through levels and lighting

143. Read the following statements and select the correct option:
Statement I: The primary goal of 'Improvisation' in rehearsal is always to create lines that will be used in the final performance.
Statement II: 'Improvisation' is frequently used as a tool to help actors discover character relationships and backstories.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

144. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Meyerhold's sets were often abstract, featuring ramps, scaffolds, and turning wheels.
Reason (R): Meyerhold rejected realism and wanted environments that facilitated acrobatic 'biomechanical' acting.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

145. Read the following statements about post-independent Indian Theatre:
I. It experienced a sharp divide between commercial and parallel (art) theatre.
II. Street theatre (Nukkad Natak) emerged as a powerful tool for social awakening.
III. It completely ignored classical Sanskrit aesthetics.
IV. Directors like Safdar Hashmi popularized

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left-wing political theatre.

Which of the above statement(s) is/are correct?

(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

146. Identify the correct pair regarding the historical context of acting.

(A) Greek - Masked male actors, outdoor amphitheatres
(B) Roman - Highly religious, subdued, indoor performances
(C) Elizabethan - Female actors dominating the stage
(D) Modern Representational - Actors frequently speaking directly to the audience

147. Read the following lists and match the theatre masters with their key concepts:

List I: (Theatre Masters)

P. Constantin Stanislavsky
Q. Zeami Motokiyo
R. Bharata Muni
S. Bertolt Brecht

List II: (Their Key Texts/Concepts)

1. Natyashastra
2. Fushikaden (The Transmission of the Flower)
3. An Actor Prepares
4. A Short Organum for the Theatre

(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-3, R-4, S-1

148. Which directorial fundamental is concerned with the aesthetic framing of the stage picture to convey narrative meaning without dialogue?

(A) Articulation
(B) Projection
(C) Memorization
(D) Picturisation

149. Identify the incorrect statement regarding 'Mime'.

(A) Marcel Marceau is a famous practitioner of Mime.
(B) It relies on the isolation of body parts to create illusions.
(C) It strictly involves speaking with exaggerated facial expressions.
(D) It is an effective foundational training for physical theatre actors.

150. Read the following list of play structures and arrange them chronologically by their historical emergence:

I. Epic Theatre
II. Greek Tragedy
III. Elizabethan Drama
IV. Roman Comedy

(A) II, IV, III, I
(B) II, III, IV, I
(C) IV, II, III, I
(D) II, I, IV, III

151. All of the following are essential elements of Stanislavsky's system EXCEPT:

(A) Relaxation
(B) Concentration and Observation
(C) Importance of Specifics
(D) Alienation Effect

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152. A director notices the play feels 'draggy' and the audience is losing interest during a dialogue-heavy scene. What aspect of direction needs to be adjusted?

(A) Tempo and Rhythm
(B) Symmetrical Balance
(C) Set Design
(D) Costume Colors

153. Read the following statements and select the correct option:

Statement I: 'Composition' refers to the physical arrangement of actors on stage to create a pleasing or meaningful visual picture.

Statement II: 'Picturisation' uses 'Composition' to tell the specific story or emotional truth of a given moment.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

154. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).

171. All of the following are examples of Eastern theatre forms EXCEPT:
(A) Noh
(B) Kabuki
(C) Sanskrit Drama
(D) Commedia Dell' arte

172. A theatre group creates a play based entirely on interviews with local factory workers about their working conditions. This is best described as:
(A) Theatre of the Absurd style
(B) Verbatim / Documentary Theatre
(C) Classical Tragedy form
(D) Commedia Dell' arte genre

173. Read the following statements and select the correct option:
Statement I: Meyerhold's Biomechanics requires the actor to develop kinesthetic awareness and physical control.
Statement II: Biomechanics relies entirely on the actor sitting completely still and using only facial expressions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

174. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Greek actors wore large masks with amplified mouthpieces.
Reason (R): Greek amphitheatres seated thousands of spectators, necessitating visual amplification of character and vocal projection.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

175. Read the following statements about post-independent Indian Theatre:
I. Directors like Utpal Dutt used theatre for Marxist political messaging.
II. The Sangeet Natak Akademi was formed to promote Indian performing arts.
III. Playwrights strictly avoided using mythology or history in their modern plays.
IV. 'Nukkad Natak' (street theatre) became a popular medium for social activism.
Which of the above statement(s) is/are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

176. Identify the correct pair regarding stage positions.
(A) Upstage - The area of the stage closest to the audience
(B) Downstage - The area of the stage furthest from the audience
(C) Stage Right - The actor's right as they face the audience
(D) Center Stage - The offstage wings

177. Read the following lists and match the theatre pioneers with their base of operation:
List I: (Theatre Pioneers)
P. Constantin Stanislavsky
Q. Duke of Saxe-Meiningen
R. Andre Antoine
S. Jerzy Grotowski
List II: (Their Nationality/Base of Operation)
1. Germany
2. France
3. Russia
4. Poland
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-2, S-4
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

178. Which fundamental of direction ensures that a stage picture is not "heavy" on one side, drawing the audience's eye awkwardly?
(A) Balance
(B) Emphasis
(C) Rhythm
(D) Pitch

179. Identify the incorrect statement regarding the 'Role of the Director'.
(A) Correctly interprets the playwright's original script
(B) Coordinates the various production design

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163. Read the following statements and select the correct option:

Statement I: The Natyashastra categorizes acting (Abhinaya) into four types: Angika, Vachika, Aharya, and Sattvika.

Statement II: 'Aharya' refers to the internal emotional truth of the actor.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

164. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).

Assertion (A): Antoine's Theatre Libre frequently used actual sides of beef and real furniture on stage.

Reason (R): Antoine was striving for extreme Naturalism, aiming to replicate real environments exactly.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

165. Read the following statements about 'Kabuki':

I. It was originally created by a woman named Izumo no Okuni.
II. Modern Kabuki is performed entirely by male actors.
III. It features highly naturalistic, subtle acting.
IV. It uses the 'shamisen' as a primary musical instrument.

Which of the above statement(s) is/are correct?

(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

166. Identify the correct pair regarding acting terminology.

(A) The immediate goal pursued in a single script beat
(B) Logical progression of actions toward the super-objective
(C) Underlying meaning beneath the literal spoken words
(D) The process of memorizing lines perfectly for the show

167. Read the following lists and match the theatre concepts with their key proponents:

List I: (Theatre Concepts)

P. Fourth Wall Realism
Q. Verfremdungseffekt (Alienation)
R. Theatre of Cruelty
S. Via Negativa

List II: (Key Proponents)

1. Antonin Artaud
2. Jerzy Grotowski
3. Andre Antoine
4. Bertolt Brecht

(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-1, R-4, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-4, R-1, S-2

168. Which director is renowned for his psychological approach to actor training, heavily influencing American cinema through the Actors Studio?

(A) Lee Strasberg
(B) Peter Brook
(C) Jerzy Grotowski
(D) Vsevolod Meyerhold

169. Identify the incorrect statement regarding 'Rhythm' in direction.

(A) It involves the pattern of tension and release in a performance.
(B) It can be manipulated by the speed of dialogue delivery.
(C) It is solely determined by the lighting designer.
(D) It is crucial for maintaining audience engagement.

170. Read the following stages of actor preparation and arrange them in logical order:

I. Analyzing the given circumstances
II. Finding the character's objective
III. Exploring tactics to overcome obstacles
IV. Perfecting the external costume and makeup

(A) I, II, III, IV
(B) IV, I, II, III
(C) II, I, III, IV
(D) I, III, II, IV

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Assertion (A): Grotowski termed his method 'Poor Theatre'.
Reason (R): His productions were poorly funded and lacked talented actors.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. Read the following statements about 'Peking Opera':
I. It is heavily reliant on elaborate, symbolic face painting.
II. The stage is typically bare, with minimal props like a table and chairs.
III. Actors use realistic, conversational vocal tones.
IV. Acrobatics and martial arts are integral to the performance.
V. It strictly prohibits the use of music.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, IV, and V
(C) I, III, IV, and V
(D) I, II, and IV

156. Identify the correct pair regarding the types of theatre.
(A) Epic Theatre - Focusing entirely on deep psychological trauma
(B) Realistic Theatre - Seeking to present life exactly as it is observed
(C) Poor Theatre - Utilizing multi-million dollar technological sets
(D) Noh Theatre - High-energy, improvised comedy

157. Read the following lists and match the elements of actor training with their associated practice:
List I: (Elements of Actor's Training)
P. Physical Theatre
Q. Voice and Speech
R. Improvisation
S. Emotion Memory
List II: (Associated Practice)
1. Tongue twisters and breath support
2. Spontaneous scene creation
3. Recalling a past trauma to evoke tears
4. Viewpoints and Laban movement analysis
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-2, R-1, S-3
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-2, S-4

158. In the 'Process of Production', what is a 'Tech Rehearsal'?
(A) Rehearsal dedicated solely to actor emotion
(B) Rehearsal integrating design with acting
(C) Meeting held to secure production funding
(D) Rehearsal integrating design with acting

159. Identify the incorrect statement regarding the 'Role of the Director'.
(A) The director is responsible for changing the playwright's words without permission.
(B) The director unifies all production elements.
(C) The director's job ends on opening night in standard professional theatre.
(D) The director guides the actors in character interpretation.

160. Read the following list of non-realistic directorial innovations and arrange them in chronological order of their historical emergence:
I. Meyerhold's Biomechanics
II. Brecht's Epic Theatre
III. Grotowski's Poor Theatre
IV. Boal's Theatre of the Oppressed
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

161. All of the following are elements of Augusto Boal's Theatre of the Oppressed EXCEPT:
(A) Form of Image Theatre Style
(B) Biomechanical Theatre Training
(C) Specific Forum Theatre Mode
(D) Artistic Invisible Theatre Form

162. A director is staging a play where the protagonist feels isolated from society. The director places the protagonist far upstage center and the rest of the cast downstage right, all facing away from the protagonist. This is an example of utilizing:
(A) Composition and Picturisation
(B) Vocal Pitch and Vocal Resonance
(C) Creative Scene Improvisation
(D) Clear Diction and Articulation

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departments
(C) Dictates the exact emotional feelings of the audience
(D) Manages the actors' daily theatrical rehearsal process

180. Read the following movements in theatrical directing and arrange them in chronological order:
I. Rise of the independent Director (Saxe-Meiningen)
II. Development of Psychological Realism (Stanislavsky)
III. Emergence of Epic Theatre (Brecht)
IV. Development of Poor Theatre (Grotowski)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

181. All of the following are recognized techniques to achieve 'Emphasis' on stage EXCEPT:
(A) Utilizing a spotlight on a single performing actor
(B) Positioning an actor on a higher stage level
(C) Having all actors speak at the same time and volume
(D) Isolating one actor from a larger group on stage

182. The 'Theatre of Roots' movement in India is best characterized by:
(A) Adhering strictly to British Victorian acting styles
(B) Integrating traditional Indian forms with modern sensibilities
(C) Rejecting all text in favor of pure silent mime
(D) Using the English language exclusively in performances

183. Read the following statements and select the correct option:
Statement I: 'Physical Theatre' often prioritizes movement and the actor's body over spoken dialogue to convey meaning.
Statement II: 'Physical Theatre' relies heavily on realistic box sets and naturalistic dialogue.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

184. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Peter Brook directed a monumental version of the Indian epic, the Mahabharata.
Reason (R): Brook believed in intercultural theatre, drawing on global performance traditions to find universal human truths.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

185. Read the following list of directorial duties:
I. Conducting a read-through
II. Designing the lighting plot
III. Blocking the actors
IV. Giving notes after a run-through
V. Building the physical set
Which of the above statement(s) are typically performed by the director and NOT the designers or crew?
(A) I, II, and III
(B) III, IV, and V
(C) I, III, and IV
(D) I, II, III, IV, and V

186. Identify the correct pair regarding vocal anatomy and training.
(A) Diaphragm - Primary muscle for breath support
(B) Larynx - The hard roof of the mouth area
(C) Hard Palate - The internal vocal cords
(D) Trachea - The primary vocal resonator cavity

187. Read the following lists and match the theatre movements with their core characteristics:
List I: (Theatre Movements)
P. Realism
Q. Naturalism
R. Epic Theatre
S. Theatre of Cruelty
List II: (Core Characteristics)

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I. Greek Amphitheatre
II. Roman Theatre
III. Elizabethan Public Playhouse
IV. Modern Proscenium Arch
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, III, IV
(D) I, II, IV, III

221. All of the following are examples of acting schools EXCEPT:
(A) Representational
(B) Presentational
(C) Architectural Acting
(D) Method Acting

222. A play features a scene where two actors are arguing intensely. The director instructs them to start speaking slowly and quietly, gradually increasing their volume and speed until they are shouting. The director is manipulating:
(A) Symmetrical Balance
(B) Symmetrical Picturisation
(C) Biomechanical Constructs
(D) Rhythm and Tempo

223. Read the following statements and select the correct option:
Statement I: Post-independent Indian theatre was exclusively influenced by realistic British drama.
Statement II: The 'Theatre of Roots' movement actively sought to decolonize Indian theatre by returning to indigenous forms.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

224. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Peter Brook's 'The Empty Space' argues that a bare stage is sufficient for theatre to take place.
Reason (R): Brook believes that all theatre requires is a person walking across an empty space while someone else watches.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

225. Read the following statements about Elia Kazan:
I. He was a prominent director in American theatre and film.
II. He co-founded the Actors Studio.
III. He famously directed the premiere of A Streetcar Named Desire.
IV. He exclusively directed non-realistic, avant-garde plays.
V. He was deeply influenced by the Stanislavsky system.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

226. Identify the correct pair regarding actor training methods.
(A) Emotion Memory - Recalling personal past events to trigger real emotion on stage
(B) Biomechanics - Recalling personal past events to trigger real emotion on stage
(C) Magic If - Developing acrobatic skills
(D) Plastiques - Studying vocal articulation

227. Read the following lists and match the theatre traditions with their key features:
List I: (Theatre Traditions)
P. Roman Theatre
Q. Elizabethan Theatre
R. Modern Realistic Theatre
S. Sanskrit Theatre
List II: (Key Features)
1. Heavy reliance on psychological subtext
2. Blood sports, gladiator combats, and broad comedies
3. Blank verse, bare stages, thrust performance spaces
4. Detailed treatises on Rasa and Abhinaya
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-2, Q-3, R-1, S-4
(D) P-4, Q-3, R-2, S-1

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(C) II, III, and IV
(D) I, II, III, and IV

196. Identify the correct pair regarding acting pioneers.
(A) Jerzy Grotowski - The Empty Space
(B) Peter Brook - Poor Theatre
(C) Elia Kazan - Theatre of Cruelty
(D) Augusto Boal - Theatre of the Oppressed

197. Read the following lists and match the post-independent Indian productions with their playwrights or directors:
List I: (Post-Independent Indian Plays/ Productions)
P. Andha Yug
Q. Hayavadana
R. Ghashiram Kotwal
S. Charandas Chor
List II: (Associated Playwrights/Directors)
1. Girish Karnad
2. Dharamvir Bharati
3. Habib Tanvir
4. Vijay Tendulkar
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-1, R-2, S-3

198. The term 'Mise-en-scène' refers to:
(A) The playwright's original hand-written manuscript
(B) Overall visual arrangement and design of the production
(C) The total financial budget for a stage production
(D) The actors' vocal warm-up routine before a performance

199. Identify the incorrect statement regarding 'Improvisation'.
(A) Requires actors to build upon their partner's offers
(B) Viola Spolin is the key figure in developing the form
(C) Helps actors stay present and responsive in the moment
(D) Is considered useless for any serious dramatic actor

200. Read the following theatrical spaces and arrange them by the level of intimacy they generally provide (from least intimate to most intimate):
I. Large outdoor amphitheatre
II. Massive Proscenium Arch theatre
III. Thrust stage (3/4 seating)
IV. Black Box / Arena theatre
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

201. All of the following are examples of Non-realistic production ideas EXCEPT:
(A) Using placards to announce the specific scene titles
(B) Having actors speak directly to the theater audience
(C) Building a meticulously accurate replica of a kitchen
(D) Using abstract, geometric shapes for scenic stage sets

202. A director emphasizes the 'Composition' of a scene. They are primarily focusing on:
(A) Physical arrangement of actors for a meaningful picture
(B) The psychological subtext of the individual actors
(C) The literal memorization of lines for the production
(D) Exact historical accuracy of the theatrical costumes

203. Read the following statements and select the correct option:
Statement I: The 'Role of the Director' as a distinct, artistic unifier emerged primarily in the late 19th and early 20th centuries.
Statement II: Before the modern era, leading actors or playwrights usually managed the staging of plays.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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1. Extreme "slice of life" documentary exactness
2. Psychological truth within realistic settings
3. Visceral, sensory bombardment to bypass the intellect
4. Didactic, episodic structure to provoke critical thought

(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-4, R-1, S-3
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-1, R-4, S-3

188. Which ancient theatre form frequently used a 'Chorus' to comment on the dramatic action and provide exposition?
(A) Commedia Dell' arte
(B) Greek Theatre
(C) Sanskrit Theatre
(D) Kabuki

189. Identify the incorrect statement regarding Stanislavsky's 'System'.
(A) It emphasizes the "Inner Truth" of the character.
(B) It requires actors to memorize lines without understanding the subtext.
(C) It utilizes the concept of "Communion" between actors on stage.
(D) It involves breaking a script down into specific objectives.

190. Read the following list of staging levels and arrange them from highest focus to lowest focus:
I. Downstage Center
II. Upstage Left
III. Downstage Right
IV. Center Stage

(A) I, IV, III, II
(B) I, II, III, IV
(C) IV, I, III, II
(D) II, III, I, IV

191. All of the following are associated with the 'Non-realistic' tradition of theatre EXCEPT:
(A) Duke of Saxe-Meiningen
(B) Vsevolod Meyerhold
(C) Bertolt Brecht
(D) Antonin Artaud

192. A director uses a rapid tempo, quick entrances and exits, and overlapping dialogue. This rhythm is most appropriate for which genre?
(A) A classical tragedy
(B) A high-paced farce or comedy
(C) A slow, moody psychological drama
(D) A religious mystery play

193. Read the following statements and select the correct option:
Statement I: In Kabuki theatre, the 'Mie' is a powerful, emotional pose struck by an actor, often accentuated by wooden clappers.
Statement II: Kabuki theatre completely avoids the use of music or sound effects.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

194. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Sanskrit drama often concludes with a happy or harmonious ending.
Reason (R): The aesthetic goal of Sanskrit theatre is to evoke a balanced 'Rasa', making tragic, unresolved endings inappropriate according to the Natyashastra.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

195. Read the following statements about 'Voice and Speech' training:
I. 'Projection' is the same as shouting.
II. 'Articulation' involves the clear pronunciation of consonants.
III. 'Resonance' amplifies the voice using the chest, mask, and head cavities.
IV. Breath control is foundational to all vocal work.

Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV

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(B) Place the dominant actor in the dark and light the other
(C) Have both actors lie down on the stage floor together
(D) Place the dominant actor on a higher level looking down

213. Read the following statements and select the correct option:
Statement I: The 'Duke of Saxe-Meiningen' is celebrated for his historically inaccurate, fantastical costume designs.
Statement II: He insisted on authentic materials, such as real armor and chainmail, for historical plays.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

214. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Post-independent Indian theatre directors frequently adapted Western classics.
Reason (R): Adapting Western classics allowed directors to explore universal themes while experimenting with localized Indian aesthetics and languages.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

215. Read the following list of techniques in Stanislavsky's System:
I. Relaxation
II. Concentration (Circle of Attention)
III. Emotion Memory
IV. Biomechanics
Which of the above statement(s) are strictly components of Stanislavsky's internal psychological approach?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

216. Identify the correct pair regarding the functions of theatre.
(A) Epic Theatre - Provoking socio-political critique
(B) Forum Theatre - Entertaining the aristocracy
(C) Theatre of Cruelty - Creating a soothing, relaxing environment
(D) Naturalism - Presenting highly abstracted, dream-like sequences

217. Read the following lists and match the theatre components with their directorial application:
List I: (Theatre Components)
P. Movement
Q. Picturisation
R. Tempo
S. Balance
List II: (Directorial Application)
1. The visual revelation of a character's inner state through stage placement
2. The kinetic flow of actors crossing the stage
3. Ensuring the visual weight of the stage is aesthetically pleasing
4. The rate of speed at which a scene is played
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-1, R-2, S-4

218. Which non-realistic director developed the concept of the 'Spect-actor'?
(A) Augusto Boal
(B) Peter Brook
(C) Vsevolod Meyerhold
(D) Bertolt Brecht

219. Identify the incorrect statement regarding the 'Process of Production'.
(A) Table work involves reading and analyzing the text before staging.
(B) Technical rehearsals focus on integrating design elements with the actors.
(C) Dress rehearsals are the final step before performing for an audience.
(D) The rehearsal process is entirely rigid, with no room for discovery.

220. Read the following list of theatrical spaces and arrange them by their historical development:

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204. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Brecht rejected the Stanislavskian approach of emotional identification.
Reason (R): Brecht wanted the audience to remain emotionally engaged so they would cry at the tragedy of the characters.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Read the following elements of a director's conceptualization:
I. Identifying the play's core theme or message
II. Deciding on a visual style (e.g., realistic, expressionist)
III. Choosing the historical period or setting
IV. Writing the reviews for the newspaper
V. Selecting a color palette with designers
Which of the above statement(s) are valid conceptual duties of a director?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, II, III, and V
(D) I, III, and V

206. Identify the correct pair regarding theatrical architecture.
(A) Tiring House - Roman Theatre
(B) Hanamichi - Elizabethan Theatre
(C) Proscenium - Sanskrit Theatre
(D) Skene - Greek Theatre

207. Read the following lists and match the theatre practitioners with their primary focus:
List I: (Theatre Practitioners)
P. Vsevolod Meyerhold
Q. Constantin Stanislavsky
R. Bertolt Brecht
S. Jerzy Grotowski
List II: (Their Primary Focus)
1. Psychological Realism
2. Biomechanics and Constructivism
3. Epic Theatre and Social Change
4. Via Negativa and Actor-Spectator bond
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-4, S-2

208. The term 'Catharsis', referring to the emotional purging experienced by the audience, is most closely associated with which early theatre school?
(A) Commedia Dell' arte
(B) Greek
(C) Elizabethan
(D) Roman

209. Identify the incorrect statement regarding 'Elizabethan Theatre'.
(A) William Shakespeare was the prominent playwright
(B) Scenery was highly realistic with massive box sets
(C) The acting companies were entirely male groups
(D) Plays frequently ignored the classical stage unities

210. Read the following list of script analysis steps and arrange them in logical order:
I. Reading the play for initial impressions
II. Breaking the script into acts, scenes, and beats
III. Identifying the super-objective of the play
IV. Analyzing individual character motivations
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) II, I, III, IV

211. All of the following elements are typically emphasized in 'Eastern' theatre forms EXCEPT:
(A) Utilizing highly stylized makeup and costume designs
(B) Integration of dance, music, and mime into performance
(C) Strict adherence to everyday, naturalistic behavior
(D) Usage of codified gestures and specific stage poses

212. A director wants an actor to convey extreme power and dominance over another character without speaking. Based on directorial fundamentals, what is the best staging choice?
(A) Have both actors sit on the floor facing away from each

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228. Which of the following best defines 'Subtext' in acting?
(A) The literal dialogue written by the play's playwright
(B) The stage directions written in italics in the script
(C) The translation of the text into a different language
(D) Underlying meaning, desire, or thought beneath dialogue

229. Identify the incorrect statement regarding 'Brechtian Acting'.
(A) The actor must not completely transform into character
(B) The actor should "demonstrate" the character to people
(C) Use emotion memory to cry real tears in every performance
(D) The actor maintains a critical distance from the role

230. Read the following production process elements and arrange them in chronological order:
I. Auditions
II. Script Selection
III. Opening Night
IV. Technical Rehearsals
(A) II, I, IV, III
(B) I, II, IV, III
(C) II, IV, I, III
(D) I, IV, II, III

231. All of the following are valid tools for a director to create 'Focus' on stage EXCEPT:
(A) Lighting
(B) Costuming (color contrast)
(C) Body position
(D) Having the audience close their eyes

232. A director stages a scene where the actors move in slow motion while reciting rapid-fire dialogue. This juxtaposition is an manipulation of:
(A) Tempo and Rhythm
(B) Symmetrical Balance
(C) Scenic Design
(D) Box Office Revenue

233. Read the following statements and select the correct option:
Statement I: 'Physical Theatre' incorporates elements of mime, dance, and acrobatics to tell a story.
Statement II: 'Physical Theatre' absolutely forbids the use of any spoken text.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

234. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Stanislavsky frequently revised his own system throughout his life.
Reason (R): He realized that relying solely on 'Emotion Memory' was psychologically taxing on actors, leading him to develop the 'Method of Physical Actions'.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

235. Read the following list of characteristics:
I. Masks
II. Improvised scenarios
III. Stock characters like Arlecchino
IV. Slapstick comedy (Lazzi)
Which of the above statement(s) describe primary features of the Italian school of comedy?
(A) Kabuki
(B) Greek Tragedy
(C) Naturalism
(D) Commedia Dell' arte

236. Identify the correct pair regarding the director's fundamentals.
(A) Composition - The internal emotional truth of the actor
(B) Picturisation - Visual storytelling via actor arrangement
(C) Balance - The relative speed of the spoken dialogue
(D) Rhythm - The physical design of the theatrical set

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251. According to the passage, what defined the foundational architecture of the Greek and Roman early period schools of acting?
(A) Focus on highly structured poetic verse in arenas
(B) Reliance on monumental scale and formalized delivery
(C) Emphasis on robust physical comedy and scenarios
(D) Utilization of strictly unscripted improvisation techniques

252. Which early Western school of acting shifted the paradigm toward complex linguistic delivery and poetic verse?
(A) The Elizabethan school
(B) The Roman model
(C) The Greek model
(D) The Commedia Dell' arte

253. How did Commedia Dell' arte fundamentally differ from the Elizabethan school of acting based on the text?
(A) Utilizing large open-air arenas for poetic dialogues
(B) Relying on monumental scale and formal deliveries
(C) Focusing on scenario-based physical comedy
(D) Rejecting audience engagement and dynamic styles

254. The historian observes that the acting methodologies in the discussed early period frameworks evolved from rigid formal presentations to what?
(A) Purely internal psychological realism
(B) Strictly scripted poetic verse recitations
(C) Monumental scale architectural performances
(D) Highly adaptable, physically dynamic styles

255. What broad relationship did these foundational schools of acting negotiate across different historical epochs?
(A) Historical accuracy and the pursuit of realism
(B) Directorial, design, and production dynamics
(C) Text, physicality, and audience engagement
(D) Internal truth and various modern aesthetics

Direction : Please read the following source carefully.

A contemporary performance institute designs a curriculum to evaluate the shifting dynamics of modern period Western schools of acting. The curriculum's primary case study juxtaposes several contrasting methodologies that defined the twentieth century. Initially, the study investigates the representational approach, heavily anchored by Stanislavsky, which demands deep psychological realism and internal emotional continuity from the performer. In direct response and contrast to this representational interiority, the curriculum examines Meyerhold, whose system prioritizes external biomechanics and the actor's physical plasticity over internal psychological excavation. Further expanding the curriculum, the institute integrates the methodologies of Brecht and Grotowski. The Brechtian framework is analyzed for its ideological disruption, where the actor deliberately distances themselves from character immersion to maintain the audience's critical awareness. Conversely, Grotowski's poor theatre methodology strips away theatrical artifice, demanding an arduous physical and spiritual surrender from the actor. By mapping these modern period schools—ranging from Stanislavsky's internal realism to Meyerhold's physical mechanics, Brecht's critical distance, and Grotowski's rigorous minimalization—the institute illustrates the profound ideological and methodological schisms that define modern acting, highlighting how each school redefines the actor's relationship with both the self and the spectator.

Based on the above source, attempt the following five questions.

256. Which modern school of acting methodology demands deep psychological realism and internal emotional continuity?
(A) Meyerhold's system of external biomechanics
(B) Stanislavsky's representational approach
(C) Brecht's technique of ideological disruption
(D) Grotowski's specific poor theatre methodology

257. According to the curriculum's case study, Meyerhold's system prioritizes which of the following?

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IV. The prompt book contains all cues and blocking notes.

Which of the above statement(s) is/are correct?

(A) II, III, and IV
(B) I, II, and III
(C) I, II, and IV
(D) I, III, and IV

246. Identify the correct pair regarding directorial styles.

(A) Realistic - Breaking the fourth wall
(B) Epic Theatre - Didactic and episodic
(C) Non-realistic - Exact replica of a living room
(D) Poor Theatre - Heavily reliant on CGI and projections

247. Read the following lists and match the vocal training terms with their functions:

List I: (Terms in Voice Training)

P. Diaphragm
Q. Resonators (Chest, Sinus)
R. Articulators (Teeth, Lips, Tongue)
S. Vocal Folds

List II: (Their Function)

1. Shape sound into distinct words
2. Vibrate to create phonation (sound)
3. Muscle that controls breath support
4. Amplify the produced sound

(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-3, Q-4, R-1, S-2

248. The concept of 'Emotion Memory' is most directly associated with the early teachings of:

(A) Constantin Stanislavsky
(B) Bertolt Brecht
(C) Vsevolod Meyerhold
(D) Augusto Boal

249. Identify the incorrect statement regarding the 'Theatre of Roots' movement in India.

(A) It emerged post-independence as a search for an authentic Indian theatrical idiom.
(B) Practitioners often integrated folk music, dance, and ritualistic elements.
(C) It completely rejected all modern Western theatrical techniques.
(D) Ratan Thiyam's work with Chorus Repertory is a prime example.

250. Read the following theatrical elements and arrange them from the most fundamental (starting point) to the final stage in a standard production process:

I. Script / Concept
II. Casting
III. Blocking
IV. Technical Integration

(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) III, I, II, IV

Direction : Please read the following source carefully.

In analyzing the evolution of early Western acting paradigms, a theatre historian examines a case study contrasting classical and Renaissance performance traditions. The historian notes that early period schools of acting, specifically Greek and Roman models, laid the foundational architectures of theatrical expression, often relying on monumental scale and formalized delivery. Moving into the Renaissance, the Elizabethan school shifted the paradigm towards complex linguistic delivery and highly structured poetic verse within large open-air arenas. Concurrently, a distinct pedagogical divergence occurred with the emergence of Commedia Dell' arte. This school introduced a radically different pedagogical framework emphasizing robust physical comedy, stock characters, and scenario-based performance rather than strictly scripted poetic dialogues. By studying these early period frameworks—Greek, Roman, Elizabethan, and Commedia Dell' arte—the historian observes that acting methodologies evolved from rigid, large-scale formal presentations to highly adaptable, physically dynamic styles. This comparative analysis serves as a critical case for modern scholars attempting to trace the roots of Western theatrical traditions, demonstrating how foundational schools of acting negotiated the relationship between text, physicality, and audience engagement across different historical epochs.

Based on the above source, attempt the following five questions.

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actors to create compelling stage pictures that inherently communicate narrative relationships and underlying dramatic tensions. Within these stage pictures, students must demonstrate a mastery of balance and emphasis, ensuring that the audience's attention is precisely directed to the focal point of the action without visual clutter. Furthermore, the conservatory assesses movement, noting how the physical displacement of actors across the stage functions to reveal character objectives and shift spatial dynamics. Finally, the evaluation heavily weighs the temporal fundamentals of play direction: tempo and rhythm. The instructors observe how students dictate the overall speed of the scene and the fluctuating internal beats of the action to sustain dramatic momentum. Through this systematic assessment of balance, emphasis, composition, picturisation, movement, tempo, and rhythm, the conservatory maps the essential mechanics of effective directorial staging.

Based on the above source, attempt the following five questions.

276. The evaluation of composition and picturisation requires the directing students to do what?
(A) Creating pictures showing narrative relationships
(B) Cultivating vocal resonance and clarity of speech
(C) Stripping away all theatrical artifice and design
(D) Reacting to unpredictable and external stimuli

277. How does the passage describe the function of balance and emphasis in play direction?
(A) Manipulating the overall speed of the delivery
(B) Synthesizing acrobatics with vocal techniques
(C) Breaking the illusion to stimulate contemplation
(D) Directing attention to focal points clearly

278. According to the conservatory's assessment, what does the fundamental variable of movement reveal?
(A) The internal beats of the scripted dialogue
(B) Character objectives and spatial dynamics
(C) The overarching design of the performance
(D) Historical accuracy of the staging choices

279. Which two variables are categorized as the temporal fundamentals of play direction?
(A) Balance and emphasis
(B) Composition and picturisation
(C) Tempo and rhythm
(D) Movement and spacing

280. How do tempo and rhythm function within the scene according to the instructors?
(A) Ensuring stage pictures remain visually cluttered
(B) Revealing character goals through displacement
(C) Distancing actors from psychological realism
(D) Dictating speed and beats to sustain momentum

Direction : Please read the following source carefully.

A theatrical research group documents a comprehensive case study tracking the linear trajectory of the process of production, meticulously observing the journey from script to performance. The researchers map the critical developmental phases required to mount a full-scale theatrical event. The process commences with an exhaustive textual analysis of the script, where the directorial and design teams establish the foundational conceptual blueprint. Following this initial conceptualization, the study observes the transition into the casting and rehearsal phases, where the script is actively physicalized and interpreted by the acting ensemble under directorial guidance. As rehearsals progress, the process of production necessitates the concurrent development of technical elements, culminating in the integration of set, lighting, and sound designs during technical rehearsals. The researchers note that the trajectory from script to performance is not merely logistical but a profound artistic translation, converting a static written document into a dynamic, multi-sensory live event. By documenting this structured evolution, the study provides a definitive academic framework for understanding how the isolated text is systematically transformed into a fully realized, collaborative public performance.

Based on the above source, attempt the following

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(A) Internal realism and emotional continuity
(B) Deliberate distancing from the character
(C) Stripping away all standard theatrical artifice
(D) External biomechanics and physical plasticity

258. The Brechtian framework dictates that the actor should deliberately distance themselves from character immersion for what purpose?
(A) Maintaining audience critical awareness
(B) Demanding physical and spiritual surrender
(C) Prioritizing external physical plasticity
(D) Excavating internal psychological realism

259. How does Grotowski's methodology uniquely impact the actor according to the passage?
(A) It requires deep psychological realism and emotional logic
(B) It focuses exclusively on biomechanical mechanisms
(C) It demands an arduous physical and spiritual surrender
(D) It ensures the audience maintains critical distance

260. The performance institute's curriculum ultimately illustrates that modern period acting schools are defined by what?
(A) Profound ideological and methodological schisms
(B) A unified approach to theatrical design and technology
(C) A singular focus on script analysis and vocal projection
(D) An absolute rejection of physical plasticity and movement

Direction : Please read the following source carefully.

In a scholarly investigation of Eastern theatrical traditions, researchers document a performance workshop that synthesizes distinct regional schools of acting. The researchers analyze how these Eastern paradigms maintain codified, highly stylized performance vocabularies. The workshop begins with an exploration of Sanskrit theatre, focusing on its intricate rules of aesthetic flavor and formalized gestural language as a foundational pedagogical tool. Following this, the study transitions to East Asian forms, introducing the rigorous, synthesized acrobatics, vocal techniques, and symbolic movements characteristic of Peking Opera. The researchers contrast this with Japanese methodologies, specifically examining the restrained, deeply philosophical, and mask-oriented precision of the Noh school. To demonstrate stylistic variation within the same cultural context, the workshop then incorporates Kabuki, analyzing its dynamic, spectacular visual presentation and exaggerated acting techniques. Through this comprehensive case study of Eastern schools of acting, encompassing Sanskrit, Peking Opera, Noh, and Kabuki, the researchers demonstrate a unified dedication to codified physical expression and deeply integrated music-dance-drama structures, offering a stark contrast to Western psychological realism and underscoring the enduring legacy of highly stylized traditional performance frameworks.

Based on the above source, attempt the following five questions.

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261. What is a defining characteristic of Sanskrit theatre as explored in the performance workshop?
(A) Dynamic, spectacular visual presentations
(B) Synthesized acrobatics and vocal techniques
(C) Restrained, mask-oriented philosophical precision
(D) Aesthetic flavor and formalized gestures

262. According to the passage, Peking Opera incorporates which specific elements into its acting methodology?
(A) Intricate rules of aesthetic flavor and gestures
(B) Acrobatics, vocal techniques, and symbolic movements
(C) Mask-oriented precision and deep philosophical restraint
(D) Uncodified physical expressions and psychological realism

263. How does the Noh school of acting contrast with other forms mentioned in the study?
(A) Utilizing highly exaggerated acting techniques
(B) Focusing on dynamic, spectacular visual presentations
(C) Restrained, philosophical, mask-oriented

288. The psychological dimension of realistic production centered primarily on whose systemic approach?
(A) Andre Antoine
(B) Stanislavsky
(C) Duke of Sexe Meiningen
(D) Elia Kazan

289. How did Elia Kazan apply realistic ideas on production in his mid-twentieth-century work?
(A) Replacing actors with mechanical machine figures
(B) Stripping away all traditional theatrical staging
(C) Discarding historical accuracy for improvisation
(D) Fusing psychological realism with gritty staging

290. The comparative study delineates that realistic ideas on production ultimately prioritized what aesthetic?
(A) Psychological and environmental authenticity
(B) Uncodified physical and abstract expressions
(C) Deliberate distancing from character immersion
(D) Exaggerated acting techniques and spectacle

Direction : Please read the following source carefully.

A theoretical seminar on avant-garde theatre investigates a case study dealing with non-realistic ideas on production and their radical departure from theatrical illusionism. The seminar analyzes practitioners who systematically dismantled the pretense of reality to provoke intellectual or social engagement. The discussion opens with Meyerhold, analyzing his constructivist staging and biomechanical acting, which explicitly rejected naturalism in favor of stylized, machine-like theatricality. The seminar then examines Brecht's non-realistic ideas on production, focusing on his utilization of the alienation effect to break the theatrical illusion and stimulate objective, critical contemplation among the spectators. Expanding the scope, the study incorporates Peter Brook's minimalist approach, analyzing how he utilized an empty space to strip away conventional staging elements, relying instead on pure theatrical imagination and essential human connection. Furthermore, the seminar explores Augusto Boal's interactive methodologies, which obliterated the traditional boundary between actor and spectator to facilitate social intervention. Through the synthesis of Meyerhold, Brecht, Peter Brook, and Augusto Boal, the seminar demonstrates how non-realistic ideas on production actively reconstruct the theatrical space as a site for stylized expression and critical discourse.

Based on the above source, attempt the following five questions.

291. According to the seminar, Meyerhold's approach rejected naturalism in favor of what specific aesthetic?
(A) Intense psychological realism and internal truth
(B) Naturalistic environments and genuine objects
(C) Machine-like theatricality and constructivism
(D) Historical accuracy and ensemble-based realism

292. What was the primary purpose of Brecht's alienation effect as an idea on production?
(A) To stimulate objective, critical contemplation
(B) To create a seamless illusion of daily reality
(C) To merge psychological realism with gritty staging
(D) To dictate the tempo and rhythm of the momentum

293. Peter Brook's minimalist non-realistic approach is characterized by his utilization of what?
(A) Constructivist staging and biomechanical gestures
(B) Naturalistic props to create verisimilitude
(C) Monumental scale architectural performances
(D) Empty space and pure theatrical imagination

294. How did Augusto Boal's interactive methodologies function within the context of non-realistic production?
(A) Enforcing the formal delivery of poetic verse
(B) Eliminating boundaries between actor and spectator
(C) Maintaining meticulous attention to historical accuracy
(D) Prioritizing the actor's internal emotional

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physical theatre results in what outcome for the performer?
(A) A standard reliance on basic forms of mimicry
(B) A complete detachment from ensemble connectivity
(C) An overdependence on textual interpretation
(D) A matrix achieving theatrical authenticity

Direction : Please read the following source carefully.

An academic symposium on theatrical leadership examines a case study centered on the evolution of the role of the director in theatre alongside various directorial innovations. The symposium posits that the director is not merely an administrative overseer but the primary visionary responsible for synthesizing disparate theatrical elements into a unified conceptual framework. The case study traces specific directorial innovations and methods that shifted the paradigm of theatrical authority. Early methodologies often relegated the director to a mere staging coordinator, but subsequent innovations transformed the director into an interpretive artist who actively shapes the conceptual and aesthetic reality of the production. The symposium highlights that the role of the director in theatre fundamentally involves interpreting the text, guiding the actors' psychological and physical choices, and dictating the overarching design aesthetic. By analyzing diverse directorial innovations, the researchers conclude that the modern director's methods dictate the fundamental artistic trajectory of a performance. This comprehensive synthesis underscores how the conceptual authority and methodological innovations of the director have become the central organizing principle in contemporary theatrical production, ensuring artistic cohesion and conceptual integrity.

Based on the above source, attempt the following five questions.

271. How does the symposium primarily define the modern role of the director in theatre?
(A) An administrative overseer of general logistics
(B) A mere staging coordinator for the acting ensemble
(C) The visionary synthesizing theatrical elements
(D) A technical assistant to the overall design team

272. Early theatrical methodologies typically relegated the director to what specific function?
(A) Interpretive artist
(B) Staging coordinator
(C) Conceptual visionary
(D) Aesthetic dictator

273. What did subsequent directorial innovations transform the director into?
(A) Specialist in basic forms of theatrical mimicry
(B) Exclusive manager of general audience relations
(C) Secondary participant in complex textual analysis
(D) Interpretive artist shaping aesthetic reality

274. According to the symposium, which of the following is an active responsibility of the director?
(A) Guiding actors' psychological and physical choices
(B) Writing the original script for the production
(C) Securing funding for the various theatrical needs
(D) Managing the academy's historical records system

275. The researchers conclude that the conceptual authority and methodological innovations of the director ensure what outcome?
(A) The minimization of acting techniques
(B) The eradication of non-realistic production ideas
(C) Artistic cohesion and conceptual integrity
(D) The strict division between text and physicality

Direction : Please read the following source carefully.

A directing conservatory implements a rigorous analytical exercise focusing on the fundamental variables of play direction to evaluate student staging techniques. The instructors utilize a complex scene to assess how directors manipulate the physical space and temporal dynamics. The evaluation first scrutinizes composition and picturisation, demanding that directors arrange

NODIA

237. Read the following lists and match the theatre innovators with their contributions:
List I: (Theatre Innovators)
P. Duke of Saxe-Meiningen
Q. Peter Brook
R. Augusto Boal
S. Jerzy Grotowski
List II: (Notable Productions/Contributions)
1. The Mahabharata
2. Akropolis (Poor Theatre)
3. Forum Theatre methodology
4. Historically accurate ensemble productions
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-1, R-3, S-2
(D) P-3, Q-1, R-4, S-2

238. Which acting term refers to the continuous, unbroken line of a character's actions and objectives throughout the entire play?
(A) Magic If
(B) Alienation Effect
(C) Catharsis
(D) Through-line

239. Identify the incorrect statement regarding 'Noh Theatre'.
(A) It is a highly fast-paced, action-packed theatrical form.
(B) It incorporates masks, particularly for the main character (Shite).
(C) It utilizes a chorus.
(D) It is an ancient Japanese theatrical tradition.

240. Read the following list of vocal warm-up exercises and arrange them in a logical sequence of execution:
I. Full-body relaxation and stretching
II. Deep diaphragmatic breathing exercises
III. Humming to warm up resonators
IV. Rapid tongue twisters for articulation
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, III, II, I

241. All of the following directors significantly impacted post-independent Indian theatre EXCEPT:
(A) Ebrahim Alkazi
(B) Zeami Motokiyo
(C) B.V. Karanth
(D) Habib Tanvir

242. A theatre practitioner wants to train actors to be hyper-aware of their physical bodies in space, treating the body as an efficient, expressive machine independent of internal psychological trauma. Whose methods should they study?
(A) Vsevolod Meyerhold
(B) Lee Strasberg
(C) Constantin Stanislavsky (Early period)
(D) Andre Antoine

243. Read the following statements and select the correct option:
Statement I: The primary role of the director is to memorize the actors' lines for them.
Statement II: The primary role of the director is to provide a unifying artistic vision for the production.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

244. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Grotowski demanded extreme physical and vocal rigor from his actors.
Reason (R): In 'Poor Theatre', the actor's body and voice are the primary instruments of spectacle, replacing elaborate sets and lighting.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

245. Read the following statements about 'Script to Performance':
I. Script analysis is the foundation of the director's work.
II. Design concepts must align with the director's interpretation.
III. Actors finalize their blocking during the actual performance.

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five questions.

281. According to the case study, how does the process of production initially commence?
(A) Exhaustive textual analysis of the script
(B) Integration of various technical elements
(C) Casting the members of the acting ensemble
(D) Staging of dynamic and visual stage pictures

282. What occurs during the casting and rehearsal phases of the production process?
(A) The writing of the static written production document
(B) Script physicalization and ensemble interpretation
(C) The finalization of set, lighting, and sound designs
(D) Disruption of the audience's critical awareness

283. When are the technical elements such as set, lighting, and sound designs officially integrated into the performance?
(A) During the exhaustive textual analysis phase
(B) During technical rehearsals
(C) During the foundational conceptualization phase
(D) During the initial casting sessions

284. How do the researchers describe the trajectory from script to performance?
(A) Artistic translation into multi-sensory events
(B) Strictly logistical and administrative procedures
(C) Spontaneous improvisation lacking formal structure
(D) Static methodology prioritizing solitary work

285. The study concludes that the isolated text is systematically transformed into what?
(A) A foundational conceptual blueprint
(B) An unscripted improvisational exercise
(C) A collaborative public performance
(D) A theoretical paradigm of biomechanics

Direction : Please read the following source carefully.

An academic journal publishes a comparative study examining the evolution of realistic ideas on production, focusing on the pioneering contributions of critical historical figures. The study investigates how these practitioners dismantled artificial staging to cultivate absolute verisimilitude on stage. The analysis begins with the Duke of Sexe Meiningen, whose meticulous attention to historical accuracy and revolutionized ensemble staging laid the groundwork for visual realism. Building upon this visual foundation, the journal explores the methodologies of Andre Antoine, who championed naturalistic environments, often placing genuine objects on stage to create a seamless illusion of everyday reality. The research then transitions to the psychological dimension of realistic production, centering on Stanislavsky's systemic approach to the actor's internal emotional truth. Finally, the study examines Elia Kazan's application of these realistic ideas, highlighting his ability to fuse intense psychological realism with gritty, authentic staging techniques in mid-twentieth-century productions. By analyzing the integrated contributions of the Duke of Sexe Meiningen, Antoine, Stanislavsky, and Elia Kazan, the journal delineates how realistic ideas on production evolved into a dominant aesthetic that prioritized genuine psychological and environmental authenticity.

Based on the above source, attempt the following five questions.

286. Which figure is credited in the passage with laying the groundwork for visual realism through historical accuracy and ensemble staging?
(A) Stanislavsky
(B) Elia Kazan
(C) Andre Antoine
(D) Duke of Sexe Meiningen

287. What specific technique did Andre Antoine champion to create a seamless illusion of everyday reality?
(A) Utilizing abstract, non-illusionistic settings
(B) Focusing on the actor's internal emotional truth
(C) Placing genuine objects in natural environments
(D) Employing biomechanics and physical plasticity

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precision
(D) Employing synthesized acrobatics and symbolic movements

264. Which Eastern school is analyzed specifically for its dynamic, spectacular visual presentation and exaggerated acting techniques?
(A) Sanskrit
(B) Peking Opera
(C) Noh
(D) Kabuki

265. The comprehensive case study of Eastern schools demonstrates a unified dedication to what?
(A) Codified expression and music-dance-drama
(B) Western models of psychological realism
(C) Unstructured and improvisational exercises
(D) Stripping away theatrical artifice and mechanics

Direction : Please read the following source carefully.

A drama academy conducts an intensive case study to evaluate the multifaceted components critical to modern actor's training. The faculty determines that an actor's foundational readiness cannot rely solely on textual interpretation but must integrate comprehensive skill sets. The training syllabus initiates with mime and physical theatre, teaching students to articulate complex narratives and emotional states exclusively through bodily awareness and spatial dynamics without the aid of spoken dialogue. Simultaneously, the academy implements rigorous protocols for voice and speech, ensuring that actors cultivate vocal resonance, clarity of articulation, and breath control, transforming spoken language into a versatile instrument of expression. To bridge the physical and vocal components, the curriculum heavily integrates improvisation. This discipline serves as a vital pedagogical tool, forcing actors to react spontaneously to unpredictable stimuli, thereby enhancing their immediate cognitive flexibility and ensemble connectivity. By systematically evaluating the distinct yet intersecting roles of mime, voice, speech, improvisation, and physical theatre within the actor's training regimen, the academy concludes that these elements form an indispensable, holistic matrix that empowers the performer to transcend basic mimicry and achieve profound theatrical authenticity.

Based on the above source, attempt the following five questions.

266. What is the primary purpose of incorporating mime and physical theatre into the academy's syllabus?
(A) Cultivating vocal resonance and breath control
(B) Narrative articulation through bodily awareness
(C) Interpreting textual nuances and historical contexts
(D) Reacting spontaneously to unpredictable external stimuli

267. The rigorous protocols for voice and speech are designed to ensure actors develop which specific qualities?
(A) Bodily awareness and various spatial dynamics
(B) Vocal resonance, articulation, and breath control
(C) Cognitive flexibility and ensemble connectivity
(D) Historical accuracy and complex textual translation

268. According to the curriculum, what discipline functions to bridge the physical and vocal components of training?
(A) Improvisation
(B) Textual interpretation
(C) Basic mimicry
(D) Play direction

269. How does improvisation enhance an actor's capability in this training regimen?
(A) Establishing a strict reliance on spoken dialogue
(B) Teaching the actor to ignore unpredictable stimuli
(C) Spontaneous reactions for cognitive flexibility
(D) Isolating physical awareness from vocal expression

270. The academy concludes that the integration of mime, voice, speech, improvisation, and

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continuity

295. The synthesis of the practitioners in the seminar demonstrates that non-realistic ideas on production aim to reconstruct the theatrical space into a site for what?
(A) A seamless representation of everyday reality
(B) Unstructured patterns of psychological mimicry
(C) Stylized expression and critical discourse
(D) A classical and architectural presentation

Direction : Please read the following source carefully.

A cultural historian authors a comprehensive study analyzing the hybrid aesthetic frameworks of post-independent Indian Theatre movements. The core of this research evaluates the profound impact of both realistic and non-realistic ideas on production as they intersected with indigenous performance traditions. Following independence, Indian theatre practitioners faced the challenge of forging a new national cultural identity. The historian notes that some regional movements heavily integrated realistic ideas on production, utilizing detailed psychological acting and naturalistic staging to address urgent contemporary social issues and domestic realities. Conversely, other post-independent Indian Theatre movements actively embraced non-realistic ideas on production. These practitioners drew inspiration from stylized, non-illusionistic staging and physical abstraction to revitalize classical and folk narratives, intentionally rejecting Western naturalism. The study reveals that the most significant impact of these divergent ideas was the creation of a dynamic, synthesized theatrical landscape. By selectively adopting and adapting both realistic and non-realistic production methodologies, post-independent Indian Theatre movements successfully negotiated the tension between modernity and tradition, resulting in deeply contextualized and aesthetically diverse theatrical expressions that defined the era.

Based on the above source, attempt the following five questions.

296. What fundamental challenge did Indian theatre practitioners face following independence according to the study?
(A) Eradicating all classical folk narratives
(B) Assimilating into Western theatrical norms
(C) Eliminating psychological acting techniques
(D) Forging a national cultural identity

297. Why did certain regional movements in post-independent Indian Theatre integrate realistic ideas on production?
(A) Addressing social issues and domestic realities
(B) Rejecting all forms of Western naturalism
(C) Revitalizing ancient Sanskrit dramaturgy
(D) Maintaining stylized, non-illusionistic staging

298. What was the focus of the practitioners who embraced non-realistic ideas on production in post-independent India?
(A) Domestic realities and psychological acting
(B) Folk narratives through physical abstraction
(C) Everyday reality using genuine stage objects
(D) Historical accuracy of the Elizabethan period

299. The study indicates that the most significant impact of the divergence between realistic and non-realistic ideas was what?
(A) The decline of traditional performance forms
(B) Creation of synthesized theatrical landscapes
(C) The dominance of naturalistic staging methods
(D) Rejection of any modern theatrical innovations

300. By adopting both realistic and non-realistic methodologies, what tension did post-independent Indian Theatre movements successfully negotiate?
(A) The tension between modernity and tradition
(B) The tension between actor and spectator
(C) The tension between tempo and rhythm
(D) The tension between historical accuracy and verisimilitude

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stage. A director might balance a single actor in a strong position downstage against a larger group of actors located upstage. This approach creates a more dynamic and interesting stage picture while still maintaining a sense of aesthetic stability and focus.

54. (B) Inflection - A completely monotonous delivery of text.
Inflection refers to the variation in pitch and tone that an actor uses to convey meaning, emotion, and subtext. A monotonous delivery lacks any inflection, making it difficult for the audience to discern the character's feelings or the importance of specific words. Mastery of inflection is essential for expressive and engaging stage speech, allowing for a nuanced and varied vocal performance.

55. (C) A is true but R is false.
Roman theatre was heavily focused on grand spectacle, often prioritizing entertainment such as gladiatorial combat and chariot races over deep philosophical tragedy. While the first statement correctly identifies this emphasis on scale and violence, the second statement is false. Roman audiences generally preferred these high-energy, visceral spectacles over the more quiet and reflective traditions characteristic of Greek tragedy.

56. (A) Body position
Body position is a fundamental aspect of stage acting that ensures the performer remains visible and audible to the audience. When an actor turns their back during a critical moment, they obscure their facial expressions and potentially muffle their voice. A director must correct the actor's orientation, often using techniques like cheating out, to maintain a clear connection with spectators.

57. (C) Statement I is correct but Statement II is incorrect
The Natyashastra is a comprehensive ancient Indian treatise that covers all aspects of performance, including acting, dance, and music. However, it does not advocate for Stanislavskian realism. Instead, it promotes a highly stylized and codified approach to performance aimed at evoking Rasa. This tradition relies on specific gestures and expressions to convey meaning, rather than seeking a literal illusion of reality.

58. (A) P-2, Q-1, R-3, S-4
Different theatrical frameworks utilize specific terminology to define their goals and methods. Given circumstances are the situational facts provided by the script. The super-objective is a character's primary goal throughout the entire play. Forum Theatre is a participatory tool for social change developed by Augusto Boal. Epic Theatre uses alienation techniques to encourage objective analysis of various societal structures.

59. (D) The 'Theatre of Roots' movement
Staging a Western classic like Shakespeare using traditional Indian forms like Yakshagana is a hallmark of the Theatre of Roots movement. This post-independence movement sought to revitalize Indian theatre by blending indigenous performance traditions with modern dramatic structures. By using regional costumes and movement styles, directors aimed to create a culturally resonant and unique theatrical language that departed from realism.

60. (B) I, II, and IV
Kabuki is a traditional Japanese form known for its dramatic poses called mie and its unique stage features, such as the hanamichi, an entrance path that runs through the audience. It also utilizes sophisticated stage machinery for transformation scenes. Unlike Noh, which uses masks, Kabuki actors wear elaborate, colorful makeup known as kumadori to signify different character types and emotions.

61. (C) The literal speed at which a play or scene progresses
Tempo in theatrical direction specifically refers to the rate of speed of the dialogue and physical action. It is a critical tool for managing the energy and pacing of a production. By increasing or decreasing the tempo, a director can heighten tension, reflect a character's urgency, or create a specific atmosphere, ensuring the performance moves at an appropriate pace.

62. (D) I, III, and V
The modern director serves as the primary visionary who unifies all elements of a production. They collaborate with designers to establish

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Elizabethan theatre is synonymous with the use of iambic pentameter in its text.

9. (C) Presentational Acting
Presentational acting focuses on the external manifestation of a character rather than internal psychological recall. By observing real-world subjects and meticulously recreating their physical postures and vocal tics, the actor presents a characterization to the audience. This approach contrasts with representational acting, where the goal is to experience the character's internal life as a personal reality within the stage world.

10. (A) It enhances physical awareness and non-verbal communication.
Mime is a foundational training tool for actors that emphasizes the use of the body as the primary instrument of expression. It requires high levels of physical discipline and isolation to create the illusion of objects or environments. By mastering mime, actors improve their non-verbal communication skills and overall stage presence, benefiting both comedic and dramatic performances across various theatrical genres.

11. (D) I, II, IV, and V
Bertolt Brecht's Epic Theatre aimed to provoke intellectual engagement rather than emotional immersion. He utilized the alienation effect to prevent the audience from losing themselves in the fiction. Techniques included keeping lighting instruments visible, using placards for scene announcements, and direct address. These innovations were designed to foster critical thinking about social issues and inspire political action for change.

12. (B) Actresses were highly celebrated for their leading roles.
During the Elizabethan era, societal norms and legal restrictions prohibited women from appearing on the public stage. All female roles, including iconic leads like Juliet or Lady Macbeth, were performed by young male actors or boys whose voices had not yet changed. Professional actresses did not become a common feature of the English stage until the Restoration period in 1660.

13. (A) II, III, I, IV
The history of Western theatre begins with the religious and civic festivals of Ancient Greece. This was followed by the Roman period, which adapted Greek forms into spectacles. Much later, the Renaissance brought the Elizabethan period in England, marked by the works of Shakespeare. Finally, the Modern period emerged, characterized by various movements like realism, naturalism, and diverse avant-garde styles.

14. (D) Commedia Dell' arte style
Eastern theatre traditions encompass ancient and classical forms from Asia, including Japan's Noh and Kabuki, and China's Peking Opera. These forms are often characterized by stylized movement and symbolic costumes. In contrast, Commedia dell'arte is a Western theatrical tradition that originated in Italy during the Renaissance, known for its improvised comedy and masked stock characters in specific scenarios.

15. (A) Development of detailed, forced-perspective picturisation
The introduction of the proscenium arch transformed the stage into a framed picture, creating a clear separation between the actors and the audience. This architectural change allowed directors and designers to develop elaborate scenic effects and forced-perspective backgrounds. It shifted the focus of play direction toward creating two-dimensional visual compositions and maintaining the illusion of a realistic, three-dimensional stage world.

16. (B) Visual interpretation of emotional relationships via actor arrangement
Picturisation is the directorial process of arranging actors on stage to visually communicate the story's emotional subtext and character dynamics. It goes beyond simple blocking by using levels, spacing, and body positions to create a living image. This technique ensures that the audience can understand the relationships and power structures within a scene even without hearing the spoken dialogue clearly.

17. (B) Duke of Saxe-Meiningen
The Duke of Saxe-Meiningen is widely regarded as the first modern director due to his emphasis on historical accuracy and unified production

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these two aspects ensures that the creative vision is not only imaginative but also practically executable, leading to a unified and successful theatrical production that meets professional artistic standards.

36. (D) Kabuki - Korea
Kabuki is a world-renowned traditional theatre form that originated in Japan, not Korea. It is characterized by stylized drama, elaborate make-up, and unique stage architecture like the hanamichi. Other pairs are correct: Sanskrit drama is the classical theatre of India, Noh is a medieval Japanese form, and Peking Opera is a major traditional performance art from China.

37. (C) Projection
Projection is the skill of using breath support and resonance to make the voice audible and clear throughout a large performance space. It is distinct from shouting, which can strain the vocal cords. Effective projection ensures that even the softest lines can be heard at the back of an auditorium, maintaining the clarity and emotional impact of the actor's performance throughout.

38. (B) I, III, and IV
Peter Brook is a seminal figure in contemporary theatre, famous for his book The Empty Space, which defines four types of theatre: Deadly, Holy, Rough, and Immediate. He argued that a bare stage is the only physical requirement for performance. Brook's work often explored intercultural themes, most notably in his adaptation of the Indian epic, The Mahabharata.

39. (D) The Duke of Saxe-Meiningen
The Duke of Saxe-Meiningen is historically credited as one of the first modern directors because he asserted total control over every aspect of a production. He moved away from the star system, focusing instead on ensemble acting and meticulously researched historical accuracy in sets and costumes. His disciplined approach to staging influenced many later directors, including Constantin Stanislavsky and Andre Antoine.

40. (C) Statement I is correct but Statement II is incorrect
The Theatre of Roots movement in post-independent India sought to establish a unique national identity by integrating traditional folk forms with modern techniques. Directors like B.V. Karanth and Ratan Thiyam did not reject indigenous aesthetics. Instead, they embraced them, utilizing traditional music, movement, and rituals to create a decolonized theatrical language that moved away from pure Western realistic models.

41. (A) Both A and R are true and R is the correct explanation of A.
Andre Antoine was a pioneer of naturalism who founded the Théâtre Libre in Paris. He sought to create total realism on stage, instructing actors to rehearse within a four-walled environment to encourage natural behavior. By only later deciding which wall to remove for the audience, Antoine solidified the fourth wall concept, where actors ignore the presence of the spectators.

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42. (A) Balance
Balance in stage direction refers to the visual distribution of actors and scenic elements within the performance space. A stage picture feels lopsided when the visual weight is unevenly concentrated on one side. By adjusting the placement of actors, a director creates an aesthetically pleasing and stable composition that properly directs the audience's gaze and reflects the scene's emotional dynamics.

43. (D) Articulation - Clarity of spoken consonants and vowels.
Articulation is a vital component of vocal training, ensuring that an actor's speech is intelligible to the audience. It involves the physical coordination of the articulators, such as the tongue, lips, and teeth, to clearly produce consonants and vowels. While mime relates to physical expression and improvisation involves spontaneity, articulation specifically addresses the mechanics of clear and effective verbal communication.

44. (B) P-3, Q-4, R-1, S-2
Major theatrical movements are defined by their influential directors. Constantin Stanislavsky pioneered Realistic Theatre through his psychological system. Bertolt Brecht developed Epic Theatre to promote social critique. Jerzy Grotowski's Poor Theatre focused on the essential actor-spectator relationship. Elia Kazan was a key figure in the American Group Theatre, which

Stanislavsky is synonymous with Emotion Memory, while Jerzy Grotowski's Via Negativa focuses on removing psychological blocks. Peter Brook's seminal text The Empty Space explores the essentials of theatre. Elia Kazan is famously associated with the American interpretation of the Method, prioritizing intense psychological realism in various performances.

27. (D) Outside-in approach
The outside-in approach is a technique where an actor begins with a character's physical traits, such as their gait, voice, or costume, to eventually reach their internal emotional state. By establishing these external markers, the performer can physically embody the role, which subsequently informs the character's psychology. This contrasts with the inside-out approach, which prioritizes internal emotional motivation.

28. (B) Prioritizes physical movement as the primary storytelling mode
Physical theatre is a genre that places the human body at the center of the performance, using movement, gesture, and mime as the primary means of narrative expression. While it may include text or music, the storytelling is driven by physical action rather than spoken dialogue. This multidisciplinary form often draws from various traditions, including contemporary dance and physical comedy.

29. (C) I, II, and IV
A director's primary artistic responsibilities include casting the production, collaborating with designers to create the visual world, and guiding actors through blocking and rehearsals. These tasks ensure the artistic vision is realized. Duties such as memorizing lines for actors or selling tickets are not part of the director's role; lines are the actors' responsibility, and sales are managed administratively.

30. (D) It relies on highly realistic, everyday costumes and no makeup.
Peking Opera is a highly stylized Eastern theatre form that relies on elaborate, symbolic costumes and intricate face painting rather than everyday clothing. The make-up colors and patterns are codified to immediately signal a character's personality and status to the audience. This tradition integrates singing, speech, acting, and acrobatics, using a visual language that is intentionally non-realistic and presentational.

31. (A) II, III, IV, I
The production process begins with a table read to analyze the script. This is followed by blocking rehearsals where the director sets the actors' movements. As the show approaches its opening, technical rehearsals are held to integrate lighting and sound. Finally, dress rehearsals are conducted under full performance conditions, including costumes and makeup, before the production opens to the public.

32. (B) Articulation
Composition in theatre concerns the visual arrangement of actors and objects on the stage. It includes the use of different levels, depth to create three-dimensionality, and the spatial relationships between characters. Articulation, however, is a vocal technique related to the clarity of speech. While vital for an actor's performance, it is not a component of the physical stage picture.

33. (B) Bertolt Brecht
Bertolt Brecht developed the Alienation Effect, or Verfremdungseffekt, to prevent the audience from becoming emotionally lost in the play's narrative. By creating a distance between the spectator and the characters, Brecht aimed to encourage objective, critical analysis of the social and political themes being presented. This technique is a cornerstone of his Epic Theatre, which sought to inspire social change.

34. (A) Rhythm
Rhythm in theatrical direction is the underlying pulse of the performance, established through the varying patterns of tension and release. It is not just about the speed of a scene, but how the energy flows throughout the play. A director carefully manages rhythm to sustain audience engagement and highlight the emotional and narrative shifts within the production's overall structure.

35. (C) Artistic interpretation and practical creative coordination
A director acts as both a visionary and a manager. They must develop a clear artistic interpretation of the script while coordinating the diverse efforts of actors, designers, and technicians. Balancing

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design. He insisted on using authentic props and costumes that functioned as they would in real life. His approach established the foundations of naturalism, influencing subsequent practitioners to create believable and detailed stage environments through meticulous planning.

18. (A) Tech Rehearsal - Focusing entirely on actor emotion and line delivery
Technical rehearsals are specifically dedicated to integrating the mechanical and artistic design elements of a production. This includes coordinating lighting cues, sound effects, scene changes, and prop management with the actors' movements. During this phase, the primary focus is on the technical execution of the show rather than the actors' internal emotional work, which is addressed during earlier rehearsals.

19. (C) The spontaneous creation of action and dialogue without a script
Improvisation is a performance technique where actors create dialogue and action in the moment without a predetermined script. It requires high levels of spontaneity, active listening, and collaboration among the performers. In actor training, it is used to develop creativity, explore character depth, and help actors learn how to react truthfully to unexpected stimuli on the stage during performance.

20. (D) I, II, and III
Standard voice and speech training for actors focuses on several key areas to ensure clear and expressive communication. Articulation involves the precise formation of speech sounds, while pitch modulation allows for vocal variety and emotional expression. Breath control is the foundation of vocal support and projection. Biomechanics, however, is a physical acting system rather than a specific vocal technique.

21. (C) Greek
The amphitheatre is the quintessential architectural form of the Ancient Greek period. These massive outdoor structures featured a circular orchestra and tiered seating built into hillsides. This environment directly influenced Greek acting styles, which required large masks, exaggerated physical movements, and powerful vocal projection to reach the thousands of spectators seated in the expansive open-air venues across the region.

22. (A) Both Statement I and Statement II are correct
Augusto Boal developed the Theatre of the Oppressed as a means of social and political transformation. His methodology actively breaks the traditional barrier between performers and the audience. He introduced the concept of the "spect-actor," where audience members are invited onto the stage to participate in the action and explore potential solutions to the staged social problems being presented.

23. (A) Both A and R are true and R is the correct explanation of A.
Sanskrit drama prioritizes the evocation of Rasa, or aesthetic flavor, over the creation of a realistic illusion. To achieve this, it employs a highly sophisticated system of codified gestures known as Mudras and specific facial expressions. This presentational style allows the audience to experience universal emotions through a stylized performance, making literal realism unnecessary within this unique tradition.

24. (A) Diaphragmatic breathing
To project the voice effectively in a large space without causing vocal strain, actors must master diaphragmatic breathing. This technique involves using the diaphragm muscle to control breath support, providing the necessary power for the voice. Proper breath support allows sound to resonate and carry throughout an auditorium, ensuring the actor remains audible while protecting their vocal cords from damage.

25. (C) Emphasis - Drawing the audience's eye to a character or action
Emphasis is a fundamental principle of stage direction used to guide the audience's attention toward the most significant character or event in a scene. Directors achieve this through various means, including lighting, stage levels, costumes, or central placement. Other terms like tempo refer to speed, while balance concerns visual weight, and rhythm involves the underlying pulse of the performance.

26. (A) P-3, Q-4, R-1, S-2
Major directors are identified by their unique contributions to theatrical theory. Constantin

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adapted Stanislavsky's ideas into the famous Method style.

45. (C) Tempo
Tempo refers to the literal speed at which a scene or play progresses, including the rate of dialogue delivery and physical action. By varying the tempo, a director can reflect the escalating conflict or emotional shifts within a narrative. In this scenario, increasing the speed as the conflict rises directly manipulates the tempo to build tension and engage the audience throughout.

46. (D) Establishes psychological realism and Method acting in America.
Elia Kazan was a transformative figure in American theatre and film, known for introducing the principles of psychological realism. As a co-founder of the Actors Studio, he championed Method acting, which emphasized internal emotional truth. His collaborations with major playwrights like Tennessee Williams helped define a new era of intense, character-driven performance that prioritized realism over stylized theatricality.

47. (A) I, II, III, and IV
Traditional live theatre is defined by the immediate interaction between several core components. These include a text or script that provides the narrative, actors who embody the characters, a physical space where the performance occurs, and an audience to witness the event. While technology like cinema cameras may be used for recording, they are not essential for the performance itself.

48. (B) It completely severed ties with ancient Sanskrit dramatic traditions.
Post-independent Indian theatre did not sever ties with the past. Instead, the Theatre of Roots movement actively sought to reconnect with ancient Sanskrit traditions and regional folk forms. Directors aimed to merge these classical aesthetics with modern dramatic techniques. This period was marked by a revitalization of indigenous identity, using traditional concepts like Rasa and stylized movement in contemporary productions.

49. (A) II, IV, I, III
The evolution of modern directing begins with the Duke of Saxe-Meiningen in the late nineteenth century. He was followed by Constantin Stanislavsky, who developed his influential psychological system in the early twentieth century. Vsevolod Meyerhold then introduced non-realistic Biomechanics as a reaction to realism. Finally, Peter Brook emerged mid-century, exploring interculturalism and the concept of the empty space in theatre.

50. (A) Using exact replicas of real-world domestic interiors
Eastern theatre traditions, such as Noh, Kabuki, and Peking Opera, are primarily presentational and symbolic. They utilize stylized gestures, codified makeup, and abstract stage elements rather than literal realism. Using exact replicas of domestic interiors is a hallmark of Western Naturalism. This style seeks to create a slice of life on stage, which contrasts sharply with the traditional Eastern aesthetics.

51. (B) Habib Tanvir
Habib Tanvir is a prominent Indian director whose work shows a significant influence from Bertolt Brecht's Epic Theatre. Tanvir's Naya Theatre integrated folk traditions from Chhattisgarh with Brechtian techniques, such as using song and direct address to provoke social awareness. His masterpiece, Charandas Chor, exemplifies this fusion, blending indigenous performance styles with a narrative structure designed to encourage critical reflection.

52. (D) Blocking
Blocking is the directorial process of planning and establishing the precise physical movements and positions of actors on the stage. It includes entrances, exits, crosses, and interactions with furniture. Effective blocking helps tell the story visually, ensures that all actors can be seen by the audience, and supports the emotional and narrative requirements of each scene throughout the entire production.

53. (C) Visually balancing different elements with varied weights
Asymmetrical balance is a staging technique where visual equilibrium is achieved without using identical groupings on either side of the

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ANSWERS

1. (B) Improvised, character-based comedy from Renaissance Italy
Commedia dell'arte originated in sixteenth-century Italy, featuring professional actors performing improvised scenarios based on a collection of stock characters. This style relied heavily on masks and physical comedy to convey narratives. It flourished across Europe, influencing modern comedy through its emphasis on ensemble play, character archetypes, and the use of physical lazzi or comic bits to entertain diverse audiences.

2. (A) I, II, and IV
Greek theatrical performance utilized large masks to differentiate characters and amplify actors' voices in massive outdoor amphitheatres. Performers employed stylized gestures and powerful vocal projection to reach distant spectators. The chorus remained an essential element, providing narration and thematic commentary. While women were represented in tragedies, all roles were traditionally played by male actors, including the lead tragic female roles.

3. (C) Tool for imagining oneself in a character's situation
The Magic If is a core concept in Stanislavsky's system designed to stimulate an actor's imagination. By asking how they would behave if they were in the character's specific circumstances, the actor bridges the gap between themselves and the fictional role. This technique fosters authentic internal psychological responses, allowing for believable and realistic stage performances that reflect genuine human behavior.

4. (C) Statement I is correct but Statement II is incorrect
Kabuki is a traditional Japanese performance art known for its highly stylized acting, dramatic poses called mie, and elaborate kumadori make-up. While it is now a celebrated art form, it did not originate as aristocratic entertainment. Instead, it was founded by Izumo no Okuni as a popular form of entertainment for the common merchant class during the early seventeenth century.

5. (A) Both A and R are true and R is the correct explanation of A.
Vsevolod Meyerhold departed from Stanislavskian internal realism to develop Biomechanics, a system of actor training rooted in physical precision. He believed that specific physical movements could trigger emotional responses in both the actor and the audience. This method treated the human body as a machine, emphasizing external kinesthetic control to communicate meaning through movement rather than internal psychological truth.

6. (B) Composition
Composition in stage direction refers to the physical arrangement of actors to create a balanced and meaningful visual picture. When actors move aimlessly, the stage loses its focus and narrative clarity. By correcting composition, a director establishes clear focal points, ensuring that the audience's attention is directed toward the most important dramatic action or character relationship throughout the entire performance.

7. (D) Poor Theatre - Jerzy Grotowski
Jerzy Grotowski is the visionary behind Poor Theatre, a concept that strips away elaborate scenic elements, costumes, and lighting to focus exclusively on the actor's skill. This approach emphasizes the sacred bond between the performer and the spectator. Other matches like Epic Theatre belong to Bertolt Brecht, while Biomechanics was pioneered by Vsevolod Meyerhold as a physical acting system.

8. (A) P-3, Q-4, R-1, S-2
Different global theatre traditions are defined by unique conventions and theoretical frameworks. Noh theatre utilizes masks and slow, highly stylized movements rooted in Zen Buddhism. Peking Opera is famous for its combination of acrobatics and symbolic face painting. Sanskrit drama relies on the aesthetic Rasa theory, while

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the visual world and guide actors through their character development and rehearsals. While they may interpret the script, they do not typically write it during rehearsals, nor do they dictate the audience's emotional reactions, which remain subjective.

63. (A) Commedia Dell' arte
Commedia dell'arte is an Italian theatrical tradition characterized by its use of recognizable stock characters. These archetypes, such as the miserly Pantalone, the blustering Il Dottore, and the mischievous Arlecchino, allowed actors to perform improvised scenarios across different cities. The audience's familiarity with these masks and their associated behaviors was key to the humor and success of this popular form.

64. (B) Grouping words together for meaning and breath
Effective stage speech requires more than just clear pronunciation; it involves phrasing, which is the process of grouping words together logically. This technique helps convey the intended meaning of the text and allows the actor to manage their breath support naturally. Proper phrasing ensures that the audience can follow complex lines of dialogue and understand the emotional and intellectual subtext.

65. (A) II, I, III, IV
Under Stanislavsky's system, preparation begins with analyzing the given circumstances of the play. The actor then determines the character's super-objective to understand their overarching motivation. Next, the script is broken into smaller beats and actions to find the character's immediate goals. Finally, the actor applies techniques like the Magic If or emotion memory to find an authentic response.

66. (A) Vsevolod Meyerhold
While directors like Stanislavsky and Kazan are central to the development of realistic and psychological acting methods, Vsevolod Meyerhold took the opposite approach. He rejected realism in favor of a highly stylized, physical system called Biomechanics. Meyerhold's work focused on external form and acrobatic precision, viewing the actor's body as a machine to express meaning rather than internal truth.

67. (C) Augusto Boal
Augusto Boal was a Brazilian theatre practitioner who founded the Theatre of the Oppressed. His work focuses on using theatre as a tool for social change and empowerment. By creating interactive forms like Forum Theatre, Boal encouraged audience members to intervene in the action and rehearse real-world solutions to oppression, transforming them from passive spectators into active participants.

68. (D) Codified, stylized gestures and presentational aesthetics
The primary distinction between Western realistic acting and traditional Eastern styles lies in their aesthetic approach. Western realism seeks to recreate life with psychological depth and naturalistic behavior. In contrast, Eastern traditions like Noh, Kabuki, and Peking Opera are presentational, utilizing highly codified and stylized gestures, music, and symbolic costumes to convey meaning and evoke emotion within a non-realistic framework.

69. (A) Both Statement I and Statement II are correct
Elizabethan theatre was characterized by several unique conventions. Because women were legally prohibited from performing on stage, all female roles were played by male actors. The drama of this period also relied on the power of the spoken word, with playwrights like Shakespeare using blank verse and complex poetic language to create atmosphere and character in a minimally scenic environment.

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70. (C) A is true but R is false.
Peter Brook's The Mahabharata is a landmark of intercultural and non-realistic theatre, but it did not use a massive proscenium stage with historical replicas. Instead, Brook famously utilized an empty space approach, often performing in a quarry or a minimalist environment. His production relied on the actors' storytelling and simple, symbolic elements rather than elaborate, naturalistic sets to convey themes.

71. (D) Giving the protagonist a contrasting costume to the chorus
Emphasis is a directorial tool used to draw the audience's attention to a specific character. This can be achieved through visual contrast, such as providing the protagonist with a costume that

differs significantly in color or style from the other actors. By making the character stand out visually, the director ensures that their presence and actions remain the focal point of the scene.

72. (A) Jerzy Grotowski
Jerzy Grotowski developed Plastiques as part of his rigorous actor training program. These are physical exercises designed to improve the body's flexibility and expressiveness while stripping away the actor's habitual social masks. By focusing on physical precision and the removal of psychological blocks, Grotowski aimed to help actors achieve a state of performance where they could reveal their innermost truth on stage.

73. (C) P-4, Q-1, R-2, S-3
Post-independent Indian theatre was shaped by visionary directors with distinct styles. Ebrahim Alkazi established rigorous visual standards at the National School of Drama. Habib Tanvir's Naya Theatre worked with Chhattisgarhi folk actors. Ratan Thiyam integrated Manipuri martial arts and indigenous aesthetics into his productions. Badal Sircar developed the Third Theatre movement, which performed in intimate, non-proscenium spaces to reach common people.

74. (A) Lazzi
In Commedia dell'arte, Lazzi refers to standardized, improvised comic bits or physical routines used to elicit laughter. These could range from simple verbal jokes to complex acrobatic feats and slapstick comedy. Lazzi were essential to the form, as they allowed actors to maintain the comedic energy of a performance regardless of the specific scenario being played, showcasing the performer's immense physical skill.

75. (D) It is entirely useless once a script has been memorized.
Improvisation remains a valuable tool even after a script is memorized. It helps actors stay present and responsive, preventing performances from becoming stale or mechanical. By continuing to explore a scene through improvisation, actors can discover new nuances in character relationships and subtext, ensuring that every performance feels spontaneous and truthful despite the fixed nature of the written dialogue in performance.

76. (B) I, III, and IV
Noh is an ancient Japanese theatrical form that is deeply traditional and highly stylized. It is characterized by its slow, deliberate movements and the use of masks by the principal actor, or shite. Performances are accompanied by a chorus and a small ensemble of musicians playing traditional instruments. Noh focuses on spiritual and poetic themes rather than the fast-paced naturalism of theatre.

77. (C) Antonin Artaud
Antonin Artaud was the primary architect of the Theatre of Cruelty. He sought to create a visceral theatrical experience that would bypass the audience's intellect and strike their subconscious. His concept emphasized sensory bombardment through light, sound, and movement, aiming to shock and awaken the spectator. Artaud's theories profoundly influenced contemporary experimental theatre, shifting the focus from text to total performance.

78. (D) Ticket Pricing strategies
Play direction focuses on the artistic and technical elements of staging a production. This includes composition, physical movement, and picturisation to tell the story effectively. Ticket pricing strategies, while essential for the production's financial viability, are the responsibility of the producer and the marketing department. The director's role is primarily concerned with the creative vision and the execution of the performance.

79. (A) I, III, II, IV
The evolution of theatrical spaces begins with the Greek amphitheatre. In the Elizabethan era, the thrust stage allowed for intimate interaction between actors and spectators. The Renaissance and modern eras saw the rise of the proscenium arch, which framed the stage like a picture. Finally, contemporary theatre introduced the flexible black box space, allowing for varied configurations and experimental staging of plays.

80. (B) The Poetics - Aristotle
Aristotle's The Poetics is a foundational text in Western dramatic theory, outlining the elements of tragedy and the concept of catharsis. Other pairs in the options are incorrect: The Natyashastra is traditionally attributed to Bharata Muni, not

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Kalidasa. An Actor Prepares was written by Constantin Stanislavsky, not Meyerhold. The Empty Space was written by Peter Brook, while Augusto Boal wrote Theatre.

81. (B) Physical action stimulates psychological and emotional truth.
In his later work, Stanislavsky developed the Method of Physical Actions, shifting the focus from internal emotional recall to external movement. He argued that performing a logical sequence of physical actions could naturally lead the actor to the appropriate psychological state and emotional truth. This approach provided a more reliable and less taxing way for actors to access their characters' inner lives truthfully.

82. (A) Vsevolod Meyerhold
Vsevolod Meyerhold was a Russian director who pioneered the non-realistic system of Biomechanics. He believed that actors should be trained as athletes, focusing on physical dexterity and acrobatic precision. By treating the body as a machine, Meyerhold aimed to create a presentational style of theatre that emphasized external form over the internal, psychological realism championed by his contemporary, Constantin Stanislavsky.

83. (A) Both Statement I and Statement II are correct
In realistic theatre, lighting is used to enhance the illusion of reality, simulating natural sources like sunlight or domestic lamps. Conversely, non-realistic theatre often deliberately exposes lighting equipment and uses unnatural colors to break the illusion and remind the audience that they are watching a performance. Both approaches use light as a powerful tool to shape the production's aesthetic and thematic goals.

84. (A) Both A and R are true and R is the correct explanation of A.
Mime is a vital component of actor training because it focuses on physical articulation and non-verbal storytelling. By removing the reliance on spoken words, mime forces the actor to use their body to communicate narratives and emotions clearly. This develops the actor's physical control and awareness, skills that are essential for any stage performance, regardless of whether the final production includes dialogue.

85. (A) Towards the audience and to the actor's right
Stage directions are always given from the actor's perspective as they face the audience. Downstage refers to the area closest to the audience, a term originating from the historical practice of raking or slanting the stage. Therefore, moving Downstage Right means walking toward the front of the stage and to the right side from the performer's point of view on the boards.

86. (B) I, II, III, and IV
Post-independent Indian theatre was shaped by a diverse range of influences as directors sought to create a modern national identity. They drew from Western realism, political and epic theatre, and experimental physical forms. Crucially, they also reintegrated traditional Indian aesthetics, such as Rasa theory from the Natyashastra, to create a unique and decolonized theatrical language that moved beyond purely colonial models.

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87. (D) P-2, Q-1, R-4, S-3
Modern acting methodology uses specific terms to analyze a character's journey. An objective is what the character wants to achieve in a scene. An obstacle is anything that stands in the way of that goal. Tactics are the various methods or actions a character uses to overcome obstacles. Subtext refers to the underlying, unspoken meaning that exists beneath the literal spoken dialogue.

88. (A) The actor completely ignores the audience, behaving as if a fourth wall exists.
Representational acting is a hallmark of realism and naturalism, where the actor behaves as if the audience is not present. This style maintains the fourth wall, an imaginary barrier that separates the stage world from the real world. The goal is to create a seamless illusion of reality, where characters interact with each other and their environment without ever acknowledging the spectators.

89. (C) Voice and Speech
Diaphragmatic breathing is a fundamental technique within voice and speech training for actors. It involves using the diaphragm muscle to provide consistent breath support, which is essential for vocal health, resonance, and projection. By mastering this technique, actors can deliver long lines of dialogue with power and clarity without straining their throats, ensuring

Theatre of the Oppressed emerged, introducing interactive methods for social and political change. This sequence illustrates the evolution of experimental theatre.

161. (B) Biomechanical Theatre Training.
Augusto Boal's Theatre of the Oppressed includes specialized modes like Image Theatre, Forum Theatre, and Invisible Theatre, all designed for social empowerment. Biomechanical theatre training, however, is not part of Boal's methodology. It was developed by Vsevolod Meyerhold as a physical acting system focused on acrobatic precision. While both are non-realistic, they serve different artistic goals within theatrical history.

162. (A) Composition and Picturisation.
To convey a character's isolation and the group's dynamic, a director uses composition and picturisation. By placing the protagonist far upstage and the others downstage facing away, the stage picture visually communicates the emotional distance and power structure. This arrangement allows the director to tell the story of the character's exclusion through visual language alone, guiding the audience's understanding.

163. (C) Statement I is correct but Statement II is incorrect.
The Natyashastra identifies four types of Abhinaya, or acting: Angika (physical), Vachika (verbal), Aharya (costumes/makeup), and Sattvika (internal/emotional). While the first statement correctly lists these categories, the second is incorrect because Aharya refers to the external elements of production like decoration and costumes, not the internal emotional truth, which is categorized under Sattvika Abhinaya.

164. (A) Both A and R are true and R is the correct explanation of A.
Andre Antoine's Théâtre Libre was a major force in the naturalism movement. He sought to create a perfect slice of life on stage, which included using actual props like real sides of beef or authentic furniture. This extreme attention to detail was intended to replicate real environments exactly, allowing actors to behave naturally and reinforcing the fictional illusion.

165. (C) I, II, and IV
Kabuki is a traditional Japanese performance art founded by a woman named Izumo no Okuni, though it eventually transitioned to an all-male tradition. It is characterized by stylized acting and the use of the shamisen as a central musical instrument. Contrary to the third statement, Kabuki is famous for its bold, dramatic, and non-realistic performances rather than naturalistic acting.

166. (B) Logical progression of actions toward the super-objective.
In Stanislavsky's system, a character's through-line is the logical and continuous progression of their actions toward a final super-objective. This ensures that every beat and choice made by the actor contributes to a coherent and believable character journey. Other terms are incorrectly matched: an objective is a goal, subtext is the underlying meaning, and memorization is a technical requirement.

167. (D) P-3, Q-4, R-1, S-2
The development of modern theatre is defined by key proponents and their unique concepts. Andre Antoine is a pioneer of fourth wall realism. Bertolt Brecht developed the alienation effect for Epic Theatre. Antonin Artaud envisioned the visceral Theatre of Cruelty. Jerzy Grotowski created the concept of Via Negativa, focusing on removing the actor's psychological blocks to reveal deeper truth.

168. (A) Lee Strasberg.
Lee Strasberg was a central figure in American theatre, known for his leadership of the Actors Studio and his development of the Method. Heavily influenced by Stanislavsky, Strasberg emphasized internal psychological depth and emotional recall. His teachings profoundly shaped the style of many famous American actors in both theatre and film, prioritizing a deeply personal and authentic approach to characterization.

169. (C) It is solely determined by the lighting designer.
Rhythm in theatre is the underlying pulse of the performance, managed primarily by the director through the control of pacing, tension, and release. While lighting cues can support the rhythm, they do not solely determine it. Rhythm

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can block an actor's ability to respond truthfully to emotional impulses. By advising the actor to release physical tension, the director helps them become more receptive and expressive, allowing the emotion to flow through the entire body and resulting in a more integrated performance.

99. (B) Kothurni (elevated boots) - Greek theatre.
In Ancient Greek theatre, tragic actors wore kothurni, which were elevated boots designed to give them greater height and a more imposing presence on stage. Other pairs are incorrect: the ekkyklema was a Greek device, the hanamichi is a Japanese Kabuki feature, and the Vidushaka is a traditional comic character from Sanskrit drama. These conventions reflect the unique aesthetic requirements of their periods.

100. (D) P-3, Q-4, R-1, S-2
Global theatre forms are distinguished by specific structural and aesthetic elements. Greek tragedy is known for its use of a chorus and the tragic hero archetype. Sanskrit drama features the purvaranga and focuses on the evocation of Rasa. Kabuki utilizes advanced stagecraft like revolving stages and trapdoors. Commedia dell'arte is defined by its use of half-masks and improvised scenarios based on characters.

101. (C) Duke of Saxe-Meiningen
The Duke of Saxe-Meiningen is celebrated for replacing the nineteenth-century star system with the concept of the ensemble. He believed that every actor, including those in crowd scenes, should be disciplined and contribute to the production's unity. His rehearsals were rigorous, focusing on the collective performance rather than individual fame, which set a new standard for artistic excellence in modern direction.

102. (B) Smallest unit of action or a single objective/ thought
In script analysis, a beat is the smallest unit of dramatic action, representing a single thought, objective, or emotional shift for a character. When a character changes their tactic or receives new information that shifts their focus, a new beat begins. Analyzing a scene beat-by-beat allows actors and directors to understand the precise progression and internal logic of the character's story.

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103. (D) I and III only
The production process begins with the selection and thorough analysis of a script, which informs all subsequent artistic decisions. Technical rehearsals are held toward the end of the process, after actors have mastered their lines and movements, to integrate the show's mechanical elements. Casting must happen after the script is chosen, and the process continues far beyond the initial read-through.

104. (A) Physical attitude revealing social and political standing.
Gestus is a key term in Bertolt Brecht's Epic Theatre, referring to a physical gesture or attitude that reveals a character's social and political relationships. It is not just an individual emotion but a manifestation of societal structures. By using gestus, actors demonstrate the character's status and the play's themes to the audience, encouraging them to view the performance critically.

105. (C) Brecht's Epic Theatre.
A performance featuring abstract lighting, nonlinear storytelling, and the breaking of the fourth wall is heavily influenced by Bertolt Brecht's Epic Theatre. These techniques are designed to create an alienation effect, preventing the audience from becoming purely emotionally absorbed. In post-independent India, Brechtian methods were frequently adopted by directors seeking to use theatre for social commentary and political awakening.

106. (A) It aims primarily to recreate daily life with absolute documentary precision.
Traditional Eastern acting styles, such as those found in Sanskrit drama, Noh, or Peking Opera, do not aim for naturalistic documentary precision. Instead, they are highly presentational and symbolic, using codified gestures, music, and dance to convey meaning. Training for these forms often starts in childhood to master the rigorous physical and vocal skills required for this non-realistic performance style.

107. (A) I, II, III, IV
Mastering effective stage speech follows a logical physiological progression. It begins with breath support, providing the necessary air pressure. This leads to phonation, the creation of sound in

the larynx. Resonance then amplifies that sound within the body's cavities. Finally, articulation shapes the resonated sound into clear, intelligible words. This sequential mastery ensures a powerful, resonant, and clear performance on stage.

108. (B) Vsevolod Meyerhold
Vsevolod Meyerhold was a primary figure in the revolt against realism. Unlike directors like Stanislavsky or Kazan, who sought psychological depth and authentic behavior, Meyerhold developed a highly stylized, physical system called Biomechanics. He emphasized external form, movement, and acrobatic skill over internal emotional truth, making his work fundamentally non-realistic and avant-garde compared to mainstream naturalistic practices of his time.

109. (C) Kinetic flow of actors entering and crossing the space
When a director coordinates movement, they are specifically managing the kinetic flow of the performers within the stage space. This includes blocking entrances and exits, as well as the paths actors take when crossing the stage. Strategic movement helps tell the story, reflects character relationships, and ensures that the visual energy of the production remains dynamic and focused for the audience.

110. (D) Statement I is incorrect but Statement II is correct
In classical Sanskrit drama, the Vidushaka is not a noble king but a staple comic character. Traditionally portrayed as a Brahmin and a close friend of the protagonist, he provides comic relief through his wit and appetite. His presence is essential for balancing the play's emotional tone and contributing to the overall Rasa, serving as a humorous contrast to others.

111. (C) A is true but R is false.
Modern actor training heavily incorporates improvisation to develop spontaneity, active listening, and creativity. While the assertion is true, the reason is false. The goal of improvisation is not to help actors memorize scripts faster; rather, it is used to explore character depth, build ensemble trust, and help performers learn how to react truthfully in the moment, regardless of script.

112. (B) Crowd actors tightly together into a small stage area.
To create a visual sense of tension and claustrophobia, a director can manipulate the stage composition by crowding the actors into a small, confined space. Reducing the physical distance between performers creates a feeling of pressure and unease. This staging choice visually communicates the characters' lack of freedom or internal conflict, effectively drawing the audience into the heightened emotional atmosphere.

113. (B) I, II, and III
Meyerhold's Biomechanics was a physical system that viewed the actor's body as a machine. It prioritized external form and movement over internal psychological recall, using a vocabulary of specific, codified postures. Contrary to the fourth statement, Biomechanics actively encouraged and required acrobatic movement and physical agility to achieve the dynamic, non-realistic performances that Meyerhold envisioned as a reaction against realism.

114. (A) Elizabethan - Direct address, rapid poetic delivery.
Elizabethan acting was characterized by its reliance on powerful poetic language, often delivered at a rapid pace. Actors frequently used direct address, speaking to the audience from the thrust stage to create a shared experience. This style contrasted with the distant Greek traditions or the internal psychological focus of modern realism. Other options inaccurately describe the periods, such as Roman theatre's spectacles.

115. (C) P-2, Q-3, R-4, S-1
Directorial fundamentals are applied practically to shape a production. Blocking involves giving specific movement instructions to actors. Picturisation is the visual arrangement of characters to reflect their relationships. Rhythm is managed through the pulse and pacing of a scene. Balance is achieved by distributing visual weight across the stage, such as placing a solitary actor in contrast to a large crowd.

116. (D) Developing a regional accent permanently.
Voice training for actors focuses on enhancing the versatility, clarity, and health of the vocal instrument. This includes increasing range, improving articulation, and building breath

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capacity. Developing a permanent regional accent is not a goal; instead, actors aim for a neutral vocal foundation that allows them to adopt various accents and dialects as needed for different characters and diverse productions.

117. (C) The Given Circumstances
In Stanislavsky's system, the facts explicitly stated by the playwright—such as a character's age, occupation, and social status—are known as the given circumstances. These facts provide the essential foundation upon which an actor builds their characterization. Understanding these conditions is the first step in script analysis, as they define the environmental and situational constraints that influence the character's motivations.

118. (B) Requires a large proscenium arch and stage lighting.
Invisible Theatre, developed by Augusto Boal, is performed in everyday public spaces like streets or restaurants. Its defining characteristic is that the audience is unaware that a play is occurring. Therefore, it does not use a proscenium arch or stage lighting. The goal is to spark authentic public reactions to social issues, bypassing the traditional theatrical frame to provoke genuine dialogue.

119. (A) II, I, IV, III
A standard rehearsal process begins with table work for script analysis. This is followed by blocking rehearsals where the physical movements are set. Once the foundation is established, off-book rehearsals allow actors to work on nuances without their scripts. Finally, dress rehearsals take place under full performance conditions with costumes and tech, preparing the production for its final opening to spectators.

120. (A) Duke of Saxe-Meiningen - France
The Duke of Saxe-Meiningen was a key figure in German theatre history, not French. He transformed the Meiningen Court Theatre into a world-renowned ensemble company through his meticulous directing and attention to detail. Other directors are correctly matched: Stanislavsky was Russian, Brecht was German, and Grotowski was Polish. These figures each made profound contributions to the development of modern theatre.

121. (C) Visual balance achieved through dissimilar groupings
Asymmetrical balance is a directorial technique used to create an aesthetically pleasing stage picture without using identical layouts on both sides. By balancing a single strong element, like a solitary actor, against a larger but less dominant grouping, a director achieves visual equilibrium. This approach is more dynamic and naturalistic than symmetrical balance, helping to guide the audience's eye effectively.

122. (D) Statement I is incorrect but Statement II is correct
Constantin Stanislavsky's early work was dedicated to creating a perfect, seamless illusion of reality, often called naturalism. In contrast, Vsevolod Meyerhold explicitly rejected this goal. He wanted the audience to remain aware that they were in a theatre, using stylized sets and physical acting to break the illusion. Therefore, the first statement is incorrect while the second accurately reflects objectives.

123. (A) Both A and R are true and R is the correct explanation of A.
Elizabethan actors were required to have exceptional stamina and vocal skill. Because performances took place in noisy outdoor venues, powerful projection was necessary to be heard. Furthermore, the scripts featured complex verse and required performers to engage in frequent sword fights, dances, and rapid-fire dialogue. These factors combined to make acting a physically and vocally demanding profession during this period.

124. (B) I, II, and IV
Physical theatre training focuses on the body's expressiveness and spatial awareness. Common techniques include mask work, such as Lecoq's neutral mask, which encourages the actor to move without habitual facial cues. Contact improvisation develops the ability to respond to physical touch and weight. While emotion memory is a core psychological technique used in realism, it is not primarily a tool for physical theatre training.

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their voice carries effectively in any theatrical space.

90. (A) Naturalistic Set - Peking Opera.
Peking Opera is a highly stylized and symbolic Eastern theatre form that does not use naturalistic sets. Instead, it relies on a nearly bare stage where simple props can represent various locations through the actors' performance. In contrast, the fourth wall is a convention of realism, direct address is common in Epic Theatre, and soliloquies are quintessential to Elizabethan drama productions.

91. (A) I, II, III, IV
The timeline of modern directing begins with the Duke of Saxe-Meiningen's ensemble innovations in the late nineteenth century. Constantin Stanislavsky then established psychological realism in the early twentieth century. Bertolt Brecht's Epic Theatre emerged mid-century, introducing the alienation effect. Finally, Jerzy Grotowski's Poor Theatre became prominent in the 1960s, focusing on the essential actor-spectator relationship and stripping away all non-essential elements.

92. (B) Naturalism
Naturalism is a theatrical movement that seeks to create a perfect illusion of reality on stage, often referred to as a slice of life. It is a realistic style that emphasizes authentic detail in sets, costumes, and acting. In contrast, Symbolism, Expressionism, and Absurdism are non-realistic movements that use abstraction, metaphor, and non-linear structures to convey deeper philosophical truths.

93. (C) Tell the story visually and reveal character relationships
Picturisation is the directorial technique of arranging actors and scenic elements to create a stage picture that communicates narrative and emotional meaning. It serves to tell the story visually, ensuring that the audience can understand the power dynamics and relationships between characters even without dialogue. This visual storytelling is essential for creating focus and guiding the spectator's interpretation of themes.

94. (D) I, III, and V
The director's primary role is to provide an aesthetic vision that unifies all elements of a production. They collaborate with designers to ensure the visual world reflects this concept and manage the tempo and rhythm of the performance. While they guide actors, their role is not to dictate emotion to the audience or replace the playwright, but to interpret the text.

95. (A) Replace actors to try solutions to staged oppression.
In Forum Theatre, developed by Augusto Boal, the audience takes on the active role of spect-actors. During a performance, a scene of oppression is presented, and audience members are invited to stop the action and step onto the stage. They replace the protagonist to experiment with different ways of challenging the oppression, turning the theatre into a laboratory for social change.

96. (A) Both Statement I and Statement II are correct
Elia Kazan was a central figure in American theatre, renowned for popularizing Method acting through his work at the Actors Studio. He collaborated closely with legendary playwrights like Tennessee Williams and Arthur Miller, directing the premieres of their most psychologically complex plays. His directorial style emphasized deep emotional truth and psychological realism, which became a defining characteristic of mid-twentieth-century performance.

97. (A) Both A and R are true and R is the correct explanation of A.
Jerzy Grotowski's Poor Theatre is characterized by the deliberate removal of elaborate sets, costumes, and lighting effects. He argued that these elements were unnecessary and often distracted from the core of theatrical art. For Grotowski, the essence of theatre lies solely in the intimate and transformative relationship between the live actor and the spectator, which requires only the performer's body.

98. (A) Release physical tension to move with emotional impulse.
A director trained in Physical Theatre would emphasize the connection between physical state and emotional expression. Rigid muscles

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134. (A) Both A and R are true and R is the correct explanation of A.
Elia Kazan was a central figure in the mid-twentieth-century shift toward intense psychological realism. His background in the Group Theatre and his role in founding the Actors Studio made him a primary champion of the American Method. This approach, derived from Stanislavsky, focuses on the actor's internal life, which Kazan utilized to bring depth and authenticity to his productions.

135. (D) I, II, and III
Peter Brook's The Empty Space identifies four categories of theatre: Deadly, Holy, Rough, and Immediate. Deadly Theatre refers to unimaginative, commercial work, while Holy Theatre seeks a spiritual connection. Contrary to the fourth statement, Rough Theatre is defined by its earthiness, lack of polish, and use of everyday objects rather than expensive sets. It values spontaneity over high production.

136. (A) Habib Tanvir - Charandas Chor.
Habib Tanvir's production of Charandas Chor is a quintessential example of the Theatre of Roots movement. This play integrated traditional Chhattisgarhi folk actors and performance styles with modern theatrical structures. Other options are incorrect: B.V. Karanth is associated with folk music and modern drama, not Artaud's Theatre of Cruelty, and Ratan Thiyam focuses on Manipuri traditions rather than Meyerhold's Biomechanics.

137. (C) P-4, Q-2, R-3, S-1
Major theatre practitioners are identified by their unique philosophies. Antonin Artaud envisioned the visceral Theatre of Cruelty. Augusto Boal developed the interactive Theatre of the Oppressed. Jerzy Grotowski focused on Poor Theatre, stripping away all non-essentials. Vsevolod Meyerhold created Biomechanics, a system of physical actor training. These diverse approaches reflect the wide-ranging experimentation within twentieth-century theatre to find new ways of connecting.

138. (A) Sense Memory.
Sense memory is a technique used in actor training where a performer practices recalling sensory experiences—such as sight, sound, touch, taste, and smell—to respond truthfully to imaginary stimuli. By vividly remembering how a specific sensation feels, the actor can recreate an authentic physical and emotional response on stage. This practice is a core element of Method acting for characters.

139. (D) It was entirely scripted with zero room for improvisation.
Commedia dell'arte is defined by its use of improvisation. While troupes followed a scenario or plot outline, the actual dialogue and comic business were created spontaneously in performance. This allowed actors to adapt their shows to different audiences. Other characteristics, such as the use of half-masks, stock characters, and its sixteenth-century Italian origin, are correct and essential components of this tradition.

140. (A) I, III, II, IV
A director's process typically begins with selecting the play, followed by formulating a production concept to guide the artistic vision. With the concept in mind, the director then casts the actors who best fit their interpretation. Once the team is assembled, blocking rehearsals begin to set the physical movements on stage. This sequence ensures a coherent and unified approach to production.

141. (C) Kinesics.
Vocal training for actors focuses on the mechanics of sound and speech, including diction, projection, and resonance. These skills ensure the actor's voice is heard and understood by the audience. Kinesics, however, refers to the study of body language and non-verbal communication through movement. While kinesics is important for an actor's physical performance, it is not a vocal training component.

142. (D) Emphasis through levels and lighting.
To create a focal point on stage, a director can use emphasis through levels and lighting. Placing an actor on a high platform and illuminating them with a spotlight naturally draws the audience's eye to that specific character. This technique helps clarify the scene's importance and emotional dynamics, ensuring that the most significant part of the action is immediately recognizable.

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143. (D) Statement I is incorrect but Statement II is correct
Improvisation is rarely used to generate final lines for a performance; its primary value lies in the rehearsal process. It is a powerful tool for actors to discover deeper character relationships, backstories, and emotional subtext that may not be explicitly stated in the script. By exploring scenes through improvisation, performers can bring spontaneity and truth to their final scripted performance.

144. (A) Both A and R are true and R is the correct explanation of A.
Vsevolod Meyerhold's stage designs were influenced by Constructivism, featuring abstract structures like scaffolds and ramps. These sets were designed to be functional rather than decorative, providing a playground for the actors' athletic and biomechanical movements. By rejecting realistic environments, Meyerhold created spaces that facilitated physical expression and acrobatic skill, reinforcing his theory that the actor's body is the primary tool.

145. (B) I, II, and IV
Post-independent Indian theatre saw the development of social and political movements. Street theatre, or Nukkad Natak, became a popular tool for activism, with figures like Safdar Hashmi using the medium for social critique. While there was a divide between commercial and art theatre, the movement did not ignore Sanskrit aesthetics. Instead, directors frequently merged traditional concepts with modern forms for identity.

146. (A) Greek - Masked male actors, outdoor amphitheatres.
Ancient Greek theatre is correctly identified by its use of large masks, all-male casts, and performances held in expansive outdoor amphitheatres. These conditions necessitated a highly stylized and projected acting style. Other options are inaccurate: Roman theatre often featured high-energy spectacle, Elizabethan theatre prohibited female actors, and modern representational theatre typically maintains the fourth wall illusion rather than addressing audience.

147. (C) P-3, Q-2, R-1, S-4
The history of performance is documented through seminal texts. Constantin Stanislavsky wrote An Actor Prepares, foundational for realistic acting. Zeami Motokiyo's Fushikaden is the primary treatise on Noh theatre. Bharata Muni is the legendary author of the Natyashastra, detailing ancient Indian dramatic theory. Bertolt Brecht's A Short Organum for the Theatre outlines the principles of his non-realistic Epic Theatre.

148. (D) Picturisation.
Picturisation is the directorial fundamental concerned with the aesthetic framing of the stage. By arranging actors and objects visually, the director communicates the narrative and emotional subtext of a scene without relying on spoken dialogue. This technique uses composition, levels, and spacing to create a living image that guides the audience's understanding of character relationships and the play's themes.

149. (C) It strictly involves speaking with exaggerated facial expressions.
Mime is a silent art form that relies on the body to communicate narrative and emotion. It specifically excludes speaking. Practitioners like Marcel Marceau used physical isolation and precise movement to create the illusion of invisible objects or environments. While facial expressions are used, they are part of a broader physical language that aims to convey meaning entirely through non-verbal means.

150. (A) II, IV, III, I
The historical development of theatrical structures begins with Greek Tragedy. This was followed by the emergence of Roman Comedy, which adapted Greek models for a more spectacular audience. Centuries later, during the Renaissance, Elizabethan Drama flourished with the works of Shakespeare. Finally, in the twentieth century, Bertolt Brecht developed Epic Theatre as a modern, non-realistic form aimed at social critique.

151. (D) Alienation Effect.
Relaxation, concentration, and the importance of specifics are core components of Stanislavsky's system, aimed at achieving psychological truth and a believable performance. The Alienation

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Effect, however, was developed by Bertolt Brecht. It is a non-realistic technique designed to distance the audience emotionally, which is the opposite of Stanislavsky's goal of creating a seamless and deeply immersive identification.

152. (A) Tempo and Rhythm
When a production feels slow or draggy, the director must adjust the tempo and rhythm. Tempo refers to the literal speed of the dialogue and action, while rhythm is the underlying pulse of the scene. By tightening the timing of exchanges and varying the energy, a director can re-engage the audience and ensure the performance maintains necessary forward momentum and tension.

153. (A) Both Statement I and Statement II are correct
Composition and picturisation are closely related directorial tools. Composition involves the physical arrangement of actors on stage to create a visually balanced and interesting picture. Picturisation then uses that arrangement specifically to convey the emotional truth and narrative of a moment. Together, they allow the director to tell the play's story through visual language, enhancing the audience's understanding.

154. (C) A is true but R is false.
Jerzy Grotowski did term his method 'Poor Theatre', but the reason given is false. It was not because of a lack of funding or talent. Instead, it was a philosophical choice to strip away the richness of technical theatre—like elaborate sets and lighting—to focus purely on the essential, transformative relationship between the highly skilled actor and the audience.

155. (D) I, II, and IV
Peking Opera is a traditional Chinese form characterized by its symbolic face painting and the use of a nearly bare stage where simple furniture represents various settings. It integrates acrobatics and martial arts as key performance elements. Contrary to the other statements, vocal tones are highly stylized rather than conversational, and music is a fundamental part of theatre.

156. (B) Realistic Theatre - Seeking to present life exactly as it is observed.
Realistic theatre is correctly defined by its goal to recreate life on stage through authentic behavior and settings, often described as a slice of life. Other pairs are incorrect: Epic Theatre seeks social critique rather than just trauma, Poor Theatre rejects expensive technology, and Noh theatre is a slow, stylized tradition rather than a high-energy improvised comedy.

157. (C) P-4, Q-1, R-2, S-3
Actor training involves diverse practices tailored to specific techniques. Physical theatre often utilizes Laban movement analysis. Voice and speech training includes breath support and tongue twisters for clarity. Improvisation focuses on spontaneous scene creation without a script. Emotion memory involves an actor recalling personal past events to evoke a truthful emotional response on stage, a technique central to Stanislavskian realism.

158. (D) Rehearsal integrating design with acting.
A technical rehearsal is a specific phase of the production process where the mechanical and design elements—such as lighting, sound, and scene changes—are integrated with the actors' performance. This rehearsal is crucial for ensuring the safety and precision of the show's technical execution. It allows the director and crew to finalize all cues and coordinate diverse artistic components.

159. (A) The director is responsible for changing the playwright's words without permission.
In standard professional theatre, a director is responsible for interpreting the script, not altering the playwright's words without explicit permission. Respecting the integrity of the text is a fundamental part of the director's role as they unify all production elements. While they guide the actors and oversee the creative vision, their job is to serve the narrative provided.

160. (A) I, II, III, IV
The history of non-realistic directing begins with Meyerhold's Biomechanics in the early twentieth century. This was followed by Brecht's development of Epic Theatre mid-century. Later, in the 1960s, Grotowski's Poor Theatre focused on the essential actor-audience bond. Finally, Boal's

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125. (C) Protagonist - The main character driving the action.
In dramatic structure, the protagonist is the central character whose journey and decisions drive the plot forward. They are usually the figure with whom the audience is most intended to sympathize. Other terms are incorrectly defined: the antagonist is the opposing force, the climax is the turning point of the action, and exposition provides the necessary background information at the beginning.

126. (D) P-4, Q-2, R-1, S-3
Asian theatre traditions are distinguished by specialized roles and aesthetic concepts. Peking Opera features Dan roles, traditionally female characters played by men. In Japanese Noh, the Shite is the principal performer. Sanskrit drama is based on the Rasa theory of emotional flavors. Kabuki is famous for the Onnagata, male actors who specialize in portraying female roles with a high degree of stylization.

127. (A) Beats.
In Stanislavsky-based actor training, a beat is the smallest unit of dramatic action. It represents a single thought or objective for a character. When a character's immediate goal or tactic changes—often in response to a new piece of information or another character's action—a new beat begins. Analyzing a script into beats helps the actor maintain focus and build a coherent performance.

128. (B) Pioneers historically accurate, disciplined crowd scenes.
The Duke of Saxe-Meiningen is renowned for his innovative approach to ensemble acting, particularly in crowd scenes. He moved away from the tradition where extras stood aimlessly, instead giving each person specific movements and motivations. His commitment to historical accuracy in every production element and his disciplined rehearsal process laid the groundwork for modern directing and the development of naturalistic theatre.

129. (B) There was a complete ban on performing Western plays.
Post-independent Indian theatre was characterized by a rich exchange between traditional forms and global influences. While there was a movement to decolonize the stage, there was never a ban on Western plays. Instead, directors frequently adapted or translated Western classics to explore universal themes within an Indian context. This period saw a vibrant mix of original playwriting and international literature.

130. (A) II, III, I, IV
Aristotelian tragedy typically follows a specific structural sequence. The action begins with an inciting incident that disrupts the status quo. This leads to the rising action, where conflict escalates and tension builds. The play reaches its peak at the climax, the most intense point of the drama. Finally, the resolution or denouement follows, where the consequences of the action are revealed.

131. (C) Securing funding from producers.
A director's role is primarily artistic and technical, focusing on the production's creative vision, blocking the actors, and managing the performance's tempo. While a director may work with producers, securing financial funding is the producer's responsibility. The director focuses on realizing the play on stage, ensuring that all artistic elements work together to create a unified and compelling theatrical experience.

132. (D) Bertolt Brecht.
Bertolt Brecht's Epic Theatre rejected the idea of a unified work of art where all elements blended seamlessly. Instead, he argued that music, lighting, and design should remain distinct and sometimes even contradict the actors' performances. This technique was part of his alienation effect, intended to distance the audience and force them to think critically about the societal themes presented.

133. (A) Both Statement I and Statement II are correct
The fourth wall is a foundational concept in realistic theatre, where an imaginary barrier separates the performers from the audience to maintain the illusion of reality. Conversely, many non-realistic forms, such as Epic Theatre and Commedia dell'arte, frequently break this wall. In these traditions, actors acknowledge the presence of the audience through direct address or commentary, intentionally disrupting illusion.

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is established through the interaction of dialogue delivery, physical movement, and the timing of actions, ensuring that the production remains engaging.

170. (A) I, II, III, IV
Effective character preparation follows a logical sequence. An actor first analyzes the given circumstances to understand the world of the play. They then identify the character's objective within each scene and explore the tactics used to overcome obstacles. Finally, once the internal life is established, the actor perfects the external elements like costume and makeup to complete the physical embodiment.

171. (D) Commedia Dell' arte.
Eastern theatre traditions include classical forms from Asia, such as Japan's Noh and Kabuki and India's Sanskrit drama. These forms are characterized by their stylized, often symbolic performances. Commedia dell'arte is a Western theatrical tradition that originated in Italy. Known for its improvised comedy and masked characters, it represents a distinct cultural and artistic history separate from Eastern schools.

172. (B) Verbatim / Documentary Theatre.
Verbatim or documentary theatre is a genre where the play's script is created using the exact words of real people, often collected through interviews. This approach aims to present social issues or historical events with high authenticity. By using the factory workers' own testimonies, the theatre group creates a production that serves as both artistic expression and a social document.

173. (C) Statement I is correct but Statement II is incorrect.
Vsevolod Meyerhold's Biomechanics is a physical system that trains the actor to treat their body as an expressive machine, emphasizing kinesthetic awareness and physical control. Contrary to the second statement, Biomechanics is far from static. It requires actors to engage in dynamic, often acrobatic movements and stylized postures, rejecting the internal psychological focus of realism in favor of vibrant performance.

174. (A) Both A and R are true and R is the correct explanation of A.
Greek theatre took place in massive outdoor amphitheatres that could hold thousands of spectators. To ensure the performance was effective, actors wore large masks with exaggerated features that amplified character types. These masks also featured built-in mouthpieces to help project the voice over long distances. This combination of visual and vocal amplification was essential for reaching every member of the audience.

175. (A) I, II, and IV
After independence, Indian theatre became a medium for social and political exploration. Utpal Dutt used theatre for Marxist messaging, while the Sangeet Natak Akademi was established to support the performing arts. Street theatre, or Nukkad Natak, became vital for activism. Contrary to the third statement, playwrights frequently drew upon mythology and history to create modern, culturally resonant plays.

176. (C) Stage Right - The actor's right as they face the audience.
Stage positions are always defined from the perspective of the actor standing on the stage and facing the audience. Therefore, Stage Right is the right side of the stage from the performer's point of view. Other terms are incorrect: upstage is furthest from the audience, downstage is closest, and center stage is the middle of the performance area.

177. (B) P-3, Q-1, R-2, S-4
Major theatrical innovators are rooted in specific national contexts. Constantin Stanislavsky developed his system at the Moscow Art Theatre in Russia. The Duke of Saxe-Meiningen led his influential company in Germany. Andre Antoine pioneered naturalism at the Théâtre Libre in France. Jerzy Grotowski established the Laboratory Theatre in Poland. These directors' environments profoundly influenced the development of their unique theatrical theories.

178. (A) Balance.
Balance is the directorial fundamental concerned with the visual distribution of elements on stage. It ensures that the stage picture does not feel heavy or lopsided, which can distract the audience. By

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the Theatre of Cruelty. These practitioners each developed unique theories that transformed modern theatrical performance and acting.

197. (C) P-2, Q-1, R-4, S-3
Post-independent Indian theatre was revitalized by major playwrights and directors. Dharamvir Bharati wrote the powerful anti-war play Andha Yug. Girish Karnad authored the modern classic Hayavadana, blending folk traditions. Vijay Tendulkar wrote the socially critical Ghashiram Kotwal. Habib Tanvir directed the legendary Charandas Chor, using Chhattisgarhi folk traditions. These works represent a vibrant era of Indian drama exploring contemporary social issues.

198. (B) Overall visual arrangement and design of the production
Mise-en-scène is a French term used in both theatre and film to describe the total visual environment of a production. It includes everything that appears on stage: the setting, costumes, lighting, props, and the arrangement of actors within the space. A director oversees the mise-en-scène to ensure that all visual elements work together to create a unified aesthetic vision.

199. (D) Is considered useless for any serious dramatic actor.
Improvisation is a foundational skill for all serious actors, regardless of whether they perform comedy or drama. It encourages active listening, presence, and spontaneity, helping performers to react truthfully to their scene partners. Figures like Viola Spolin developed it into a rigorous discipline. Far from being useless, it is a vital tool for character exploration and maintaining the living quality.

200. (A) I, II, III, IV
Intimacy in theatrical spaces is determined by the proximity of the audience to the actors. Large outdoor amphitheatres are the least intimate due to their massive scale. Massive proscenium theatres create a formal distance. Thrust stages improve intimacy by surrounding the actors on three sides. Black box or arena theatres generally offer the most intimacy, as the audience is often close.

201. (C) Building a meticulously accurate replica of a kitchen
Building a meticulously accurate replica of a real-world environment is a hallmark of naturalism, which is a realistic production style. It seeks to create a perfect illusion of reality on stage. Non-realistic styles, such as Epic Theatre or Expressionism, use placards, direct address, or abstract, geometric sets to deliberately break this illusion and engage the audience's intellect through symbolism.

202. (A) Physical arrangement of actors for a meaningful picture
Composition in theatre refers to the intentional physical arrangement of actors on the stage to create a visually balanced and meaningful image. A director focuses on composition to guide the audience's attention, clarify character relationships, and support the emotional subtext of a scene. By using levels, spacing, and body positions, the director creates a unified visual narrative for the show.

203. (A) Both Statement I and Statement II are correct
The role of the theatre director as a specialized artistic unifier is a relatively modern development, emerging in the late nineteenth century with figures like the Duke of Saxe-Meiningen. Prior to this period, productions were typically managed by the playwright or the lead actors. The rise of the modern director centralized artistic control, ensuring a unified vision across the script and design.

204. (C) A is true but R is false.
Bertolt Brecht did reject the Stanislavskian model of emotional identification. However, the reason is false. He did not want the audience to be emotionally engaged to the point of crying. Instead, his goal was to create a critical distance, or alienation effect, so that the spectators would remain objective and use their intellect to analyze the societal issues presented.

205. (C) I, II, III, and V
A director's conceptual duties involve defining the artistic heart of the production. This includes identifying core themes, deciding on a visual style, choosing the setting, and collaborating with designers on a color palette. These artistic choices ensure a unified vision. Writing reviews for the

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believable settings. Naturalism takes this further with an extreme slice of life documentary exactness. Epic Theatre uses episodic structures to provoke critical thought. The Theatre of Cruelty aims to bypass the intellect through visceral, sensory bombardment, aiming for a direct emotional impact.

188. (B) Greek Theatre.
The chorus is a defining feature of Ancient Greek theatre. It consisted of a group of performers who sang and danced, providing commentary on the dramatic action, offering exposition, and reflecting the audience's reactions. While other forms like Sanskrit theatre or Kabuki have choral elements, the specific role of the chorus as an integral, structural part of storytelling is famously Greek.

189. (B) It requires actors to memorize lines without understanding the subtext.
Stanislavsky's system emphasizes the exact opposite of memorizing lines without understanding. A core part of his method is script analysis to uncover the subtext—the underlying meaning and emotional motivations behind the dialogue. Understanding subtext is essential for achieving Inner Truth and believable characterization. While communion and objectives are key components, ignoring subtext would lead to mechanical acting on stage.

190. (A) I, IV, III, II
On a standard proscenium stage, positions offer varying degrees of focus based on their proximity and visibility to the audience. Downstage center is the strongest position, providing the most intimacy. This is followed by center stage, then downstage right. Upstage left generally offers the lowest level of focus due to its distance from the front and its position in the scan.

191. (A) Duke of Saxe-Meiningen.
The Duke of Saxe-Meiningen was a pioneer of realism, known for his focus on historical accuracy and believable staging. His work established the foundations that directors like Stanislavsky would later build upon. In contrast, Meyerhold, Brecht, and Artaud are all key figures in the non-realistic tradition, developing stylized, episodic, or visceral methods that explicitly rejected the goals of naturalism.

192. (B) A high-paced farce or comedy.
A rapid tempo, quick entrances and exits, and overlapping dialogue are hallmarks of farce and high-paced comedy. These techniques build a sense of chaotic energy and comic timing that keeps the audience engaged and entertained. While tragedies typically require a more varied and often slower pacing to build emotional depth, the mechanical speed of farce is essential for its comedic success.

193. (C) Statement I is correct but Statement II is incorrect.
In Kabuki theatre, the Mie is a climactic, stylized pose struck by an actor to express powerful emotion, often accompanied by wood clappers for emphasis. While the first statement is correct, the second is false. Music is an essential component of Kabuki, with ensembles of musicians playing shamisen and other instruments to provide atmosphere and support the rhythmic flow.

194. (A) Both A and R are true and R is the correct explanation of A.
Sanskrit drama traditionally concludes with a positive or harmonious resolution. This practice is rooted in the guidelines of the Natyashastra, which emphasizes the evocation of Rasa. The goal of the performance is to leave the audience in a state of balanced emotional tranquility. Therefore, unresolved tragedy is avoided, as it would disrupt the aesthetic experience of achieving a final Rasa.

195. (C) II, III, and IV
Effective vocal training for actors involves mastering several key elements. Articulation ensures clear pronunciation, resonance amplifies the sound within the body's cavities, and breath control provides the necessary support for all vocal work. However, projection is not the same as shouting; rather, it is the skillful use of resonance and breath to carry the voice throughout a large space.

NODIA

196. (D) Augusto Boal - Theatre of the Oppressed
Augusto Boal is the correctly matched founder of the Theatre of the Oppressed, a methodology used for social and political change. Other pairs are incorrect: Peter Brook wrote The Empty Space, Jerzy Grotowski pioneered Poor Theatre, and Antonin Artaud is the figure associated with

characters to life. Once the cast is set, blocking rehearsals establish the physical movements on stage. Finally, technical integration takes place, where design elements are added to finalize the production for performance.

251. (B) Reliance on monumental scale and formalized delivery
Early Western acting paradigms were established through the foundational architectures of Greek and Roman theatrical models. These specific schools focused on performances that utilized monumental scale and highly formalized delivery methods. This structural approach provided a rigid framework for theatrical expression during the early period, prioritizing large-scale presentations over the flexible styles seen in later eras.

252. (A) The Elizabethan school
The transition into the Renaissance brought a significant paradigm shift in acting methodologies. The Elizabethan school distinguished itself by moving away from earlier models toward complex linguistic delivery and the use of highly structured poetic verse. These performances were typically staged in large open-air arenas, marking a distinct evolution in how theatrical text was communicated to contemporary audiences.

253. (C) Focusing on scenario-based physical comedy
Commedia Dell' arte represented a radical pedagogical divergence from the poetic traditions of the Elizabethan school. It introduced a framework that prioritized robust physical comedy and stock characters within scenario-based performances. Unlike the strictly scripted dialogues found in Elizabethan verse, this methodology emphasized physical dynamism and adaptability, creating a unique relationship between the performer's body and the audience.

254. (D) Highly adaptable, physically dynamic styles
Historical analysis of Greek, Roman, Elizabethan, and Commedia Dell' arte frameworks reveals a clear developmental path. Acting methodologies transitioned from the rigid and large-scale formal presentations characteristic of early antiquity to styles that were significantly more adaptable and physically dynamic. This evolution reflects the shifting priorities of theatrical expression across different historical epochs and various performance contexts.

255. (C) Text, physicality, and audience engagement
Foundational schools of acting served as critical case studies for understanding the development of Western theatrical traditions. These methodologies navigated the complex relationship between text, physicality, and audience engagement across different historical eras. By examining how these elements interacted, scholars can trace the roots of performance styles and understand how actors negotiated their presence on the stage.

256. (B) Stanislavsky's representational approach
The representational approach in modern Western acting was heavily anchored by the work of Konstantin Stanislavsky. This methodology demands that performers achieve deep psychological realism and maintain internal emotional continuity throughout a production. It focuses on the interiority of the actor, prioritizing the excavation of internal emotional truths over purely external physical movements or stylized theatrical gestures.

257. (D) External biomechanics and physical plasticity
Meyerhold's system emerged as a direct contrast to representational interiority, prioritizing the actor's physical presence on stage. This methodology focuses on external biomechanics and the cultivation of physical plasticity. Instead of internal psychological excavation, it emphasizes the mechanics of the body, viewing the performer as a dynamic physical instrument capable of stylized and highly expressive external movements.

258. (A) Maintaining audience critical awareness
The Brechtian framework utilizes ideological disruption as a core pedagogical tool for modern performers. Actors are taught to deliberately distance themselves from full character immersion to prevent the audience from becoming emotionally lost in the story. This technique ensures that the spectator maintains a state of critical awareness, allowing for objective contemplation of the social and political themes.

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newspaper is the responsibility of independent critics, not the director, whose job is to create artistic work.

206. (D) Skene - Greek Theatre
In Ancient Greek theatre, the skene was the building located behind the orchestra that served as a backdrop and a place for actors to change costumes. Other pairs are incorrect: the tiring house is an Elizabethan feature, the hanamichi belongs to Kabuki theatre, and the proscenium arch was a later development in European theatre, not part of ancient Sanskrit architectural conventions.

207. (A) P-2, Q-1, R-3, S-4
Major theatrical innovators are defined by their unique focuses. Vsevolod Meyerhold developed Biomechanics for non-realistic physical performance. Constantin Stanislavsky pioneered psychological realism and internal emotional truth. Bertolt Brecht created Epic Theatre to inspire social change through alienation techniques. Jerzy Grotowski focused on Poor Theatre and the concept of Via Negativa, seeking a deep, essential bond between actor and spectator through rigor.

208. (B) Greek.
Catharsis is a central concept in Greek theatrical theory, first defined by Aristotle in his Poetics. It refers to the emotional purging or cleansing experienced by the audience as they witness a tragedy. By evoking pity and fear, the performance allows the spectators to release these emotions in a controlled, ritualistic environment, leading to a sense of spiritual and psychological renewal.

209. (B) Scenery was highly realistic with massive box sets.
Elizabethan theatre was characterized by a lack of elaborate scenery. Performances took place on thrust stages with minimal props, relying on the playwright's poetic language and the actors' delivery to create the setting and atmosphere. This word-scenery approach allowed for rapid scene changes. Massive box sets and highly realistic scenery were not introduced to the English stage until the Victorian era.

210. (A) I, III, II, IV
Script analysis begins with a preliminary reading to gain an overall impression of the play. The director then identifies the play's super-objective to understand its central theme. Following this, the script is broken down into smaller units like acts, scenes, and beats to manage the structure. Finally, a detailed analysis of individual character motivations is conducted to guide the actors' performances.

211. (C) Strict adherence to everyday, naturalistic behavior.
Eastern theatre traditions, such as Noh, Kabuki, and Sanskrit drama, are celebrated for their presentational and highly stylized nature. They utilize symbolic costumes, codified gestures, and a fusion of music and dance. They do not adhere to everyday naturalistic behavior, which is a hallmark of Western realism. Instead, Eastern forms aim for an artistically elevated performance that conveys universal emotions.

212. (D) Place the dominant actor on a higher level looking down.
In stage direction, physical levels are a powerful tool for conveying status and power dynamics. Placing one actor on a higher platform or level while the other is lower creates a visual relationship of dominance and submission. This staging choice immediately communicates the characters' relative authority to the audience without the need for dialogue, using the visual language of stage.

NODIA

213. (D) Statement I is incorrect but Statement II is correct
The Duke of Saxe-Meiningen was famous for his commitment to historical accuracy, not fantastical designs. He insisted on using authentic materials, such as real armor and chainmail, to ensure his productions were historically believable. This attention to detail revolutionized staging and laid the groundwork for modern naturalism, as he sought to provide a unified and truthful visual world for performance.

214. (A) Both A and R are true and R is the correct explanation of A.
After independence, many Indian directors adapted Western classics as a way to engage with universal themes while asserting their own

cultural identity. By translating these plays into regional languages and integrating traditional Indian music and movement, they created unique, localized versions of global masterpieces. This practice was part of a broader effort to decolonize the stage for national identity.

215. (D) I, II, and III
Relaxation, concentration (using the circle of attention), and emotion memory are all core components of Stanislavsky's initial internal psychological approach to acting. These techniques help the actor achieve a state of belief and access their character's inner life. Biomechanics, however, is a physical acting system developed by Vsevolod Meyerhold that explicitly rejected Stanislavsky's internal focus in favor of external movement.

216. (A) Epic Theatre - Provoking socio-political critique.
Epic Theatre, developed by Bertolt Brecht, is correctly identified by its function of using theatre to provoke social and political critique. Other pairs are incorrect: Forum Theatre aims for social change rather than aristocrat entertainment, the Theatre of Cruelty seeks a visceral rather than soothing experience, and Naturalism presents a realistic slice of life rather than abstracted sequences.

217. (C) P-2, Q-1, R-4, S-3
Directorial fundamentals serve specific functions in staging. Movement manages the kinetic flow of actors. Picturisation is the visual revelation of a character's internal state through their arrangement on stage. Tempo controls the speed of the scene. Balance ensures that the visual weight of the stage picture is aesthetically pleasing. These tools work together to create a production that is visually compelling.

218. (A) Augusto Boal.
Augusto Boal coined the term spect-actor as part of his Theatre of the Oppressed. He believed that the traditional divide between the audience and the performers was a form of oppression. By transforming passive spectators into active participants who can intervene in the play's action, Boal aimed to empower people to experiment with social changes in a theatrical setting.

219. (D) The rehearsal process is entirely rigid, with no room for discovery.
A successful production process is a collaborative and creative journey, not a rigid one. While there are structured phases like table work and technical rehearsals, the process must allow room for actors and directors to discover new insights into character and narrative. This flexibility ensures that the final performance is nuanced, dynamic, and full of life, rather than mechanical.

220. (A) I, II, III, IV
The history of theatre architecture begins with the ancient Greek amphitheatre. This was followed by the Roman period, which modified the structure. Much later, the Elizabethan era introduced the public playhouse with its characteristic thrust stage. Finally, the Renaissance and modern eras saw the widespread adoption of the proscenium arch, which remains a dominant form in contemporary theatrical architecture worldwide.

221. (C) Architectural Acting.
Representational, presentational, and Method acting are all established and widely recognized schools of acting. They describe different aesthetic and psychological approaches to performance. Architectural acting is not a standard term in theatrical pedagogy. While actors must certainly be aware of the architectural space they perform in, it does not represent a specific school or methodology of actor training.

222. (D) Rhythm and Tempo
By gradually increasing the volume of speech and the speed of the dialogue, the director is directly manipulating the scene's tempo and rhythm. Tempo refers to the literal speed, while rhythm is the underlying pulse and energy flow. This technique builds tension and heightens the emotional intensity of the argument, ensuring that the audience experiences the escalating conflict viscerally.

223. (D) Statement I is incorrect but Statement II is correct
Post-independent Indian theatre was not exclusively realistic. Instead, it was marked by a vibrant period of experimentation. The Theatre of Roots movement, led by directors like B.V. Karanth and Ratan Thiyam, actively sought to decolonize the stage by returning to

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and integrating indigenous folk and classical forms with modern techniques. This resulted in a theatrical identity that was culturally authentic.

224. (A) Both A and R are true and R is the correct explanation of A.
In his seminal book The Empty Space, Peter Brook famously defines the minimum requirements for theatre. He argues that any bare space can become a stage if one person walks across it while another person watches. This assertion highlights his belief that the essence of theatre is the live act of communication, rather than the presence of scenery.

225. (B) I, II, III, and V
Elia Kazan was a transformative director who brought deep psychological realism to American theatre and film. He co-founded the Actors Studio and was a primary proponent of the Stanislavsky system. While he directed groundbreaking realistic plays like A Streetcar Named Desire, he did not exclusively focus on avant-garde theatre. Instead, his work was centered on intense, character-driven realistic performances.

226. (A) Emotion Memory - Recalling personal past events to trigger real emotion on stage.
Emotion memory is a core technique in Stanislavsky's system, where an actor recalls a personal, emotionally significant experience to evoke a truthful response in their character. Other pairs are incorrect: Biomechanics is a physical system, not emotional recall. The Magic If is an imaginative tool rather than an acrobatic one. Plastiques are physical exercises for flexibility, rather than studies of articulation.

227. (C) P-2, Q-3, R-1, S-4
Different theatrical eras are defined by unique conventions. Roman theatre is often associated with broad comedy and grand spectacles like blood sports. Elizabethan theatre is famous for blank verse and the thrust stage. Modern realistic theatre prioritizes psychological subtext and believable behavior. Sanskrit theatre is characterized by its foundational treatises on the evocation of Rasa and the use of Abhinaya for performance.

228. (D) Underlying meaning, desire, or thought beneath dialogue.
Subtext is the unspoken layer of meaning that exists beneath the literal words spoken by a character. It represents the character's true feelings, desires, or intentions, which may differ from their verbal expression. Actors use subtext to bring psychological depth and realism to their performance, allowing the audience to understand the character's internal life and the complexities of relationships.

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229. (C) Use emotion memory to cry real tears in every performance.
Brechtian acting explicitly rejects the use of emotion memory and the goal of making the actor feel real, immersive emotions. Instead, the actor should demonstrate the character from a critical distance, preventing full emotional transformation. This alienation effect is intended to encourage the audience to analyze the character's social situation intellectually rather than just sympathizing with their internal state.

230. (A) II, I, IV, III
The process of bringing a play to life begins with script selection, which provides the foundation for the artistic vision. Once the play is chosen, auditions are held to cast the most suitable actors. As the production nears completion, technical rehearsals are conducted to integrate design elements. Finally, the process culminates in opening night, when the show is performed for spectators.

231. (D) Having the audience close their eyes.
Directors use various artistic tools to guide the audience's focus toward the most important characters or actions. This includes lighting to highlight specific areas, costume contrast to make a character stand out, and strategic body positions. Having the audience close their eyes is not a standard theatrical tool for creating focus, as theatre is a primarily visual and auditory performance medium.

232. (A) Tempo and Rhythm.
Staging a scene with slow-motion movement and rapid-fire dialogue is a direct manipulation of tempo and rhythm. Tempo refers to the speed of the individual elements, while the juxtaposition creates a unique rhythmic energy. This technique

can be used to create a dream-like atmosphere, highlight a character's internal state, or create a stylized effect that draws the audience's attention.

233. (C) Statement I is correct but Statement II is incorrect.
Physical theatre is a versatile genre that integrates movement, dance, and acrobatics to tell a story. While the first statement correctly describes this multi-disciplinary approach, the second is false. Physical theatre does not strictly forbid spoken text. Instead, it uses movement as the primary means of expression, but dialogue can be incorporated to enhance the narrative when it supports the concept.

234. (A) Both A and R are true and R is the correct explanation of A.
Throughout his career, Constantin Stanislavsky continuously refined his acting system. He realized that relying solely on internal Emotion Memory could be psychologically exhausting and unreliable for actors. This led him to develop the Method of Physical Actions, which proposed that performing a sequence of logical physical movements could more effectively and safely trigger the desired internal psychological state and truth.

235. (D) Commedia Dell' arte.
Commedia dell'arte is the sixteenth-century Italian form of comedy known for its use of masks, improvised scenarios, and stock characters like Arlecchino. A key feature of this tradition was slapstick physical comedy, known as lazzi. These elements combined to create a popular and highly influential theatrical style that prioritized ensemble play and physical skill over a fixed, written script.

236. (B) Picturisation - Visual storytelling via actor arrangement.
Picturisation is the directorial fundamental concerned with telling the story visually through the arrangement of actors on stage. It uses composition, levels, and spacing to communicate character relationships and emotional subtext. Other terms are incorrectly matched: composition is the physical arrangement itself, balance refers to visual weight distribution, and rhythm involves the pulse and flow of performance elements.

237. (C) P-4, Q-1, R-3, S-2
Major theatrical innovators are identified by their landmark contributions. The Duke of Saxe-Meiningen is known for historically accurate ensemble productions. Peter Brook directed the culturally diverse epic The Mahabharata. Augusto Boal developed the interactive Forum Theatre methodology for social change. Jerzy Grotowski is famous for his production of Akropolis and his concept of Poor Theatre, which focused on the essential, transformative actor.

238. (D) Through-line.
In Stanislavsky's system, the through-line is the logical and unbroken progression of a character's objectives and actions throughout the entire play. It connects each individual beat and scene to the character's ultimate super-objective. A clear through-line ensures that the actor's performance is consistent and believable, providing a solid psychological foundation for their character's journey from the beginning to end.

239. (A) It is a highly fast-paced, action-packed theatrical form.
Noh theatre is far from fast-paced or action-packed. It is an ancient Japanese tradition characterized by its extreme restraint, slow and deliberate movements, and a meditative quality. Other features like the use of masks by the shite, the presence of a chorus, and its centuries-old tradition are correct. Noh focuses on spiritual themes and poetic beauty rather than action.

240. (A) I, II, III, IV
A logical vocal warm-up begins with full-body relaxation to release tension. This is followed by deep diaphragmatic breathing to establish support. The actor then hums to gently warm up the resonators and vocal folds. Finally, rapid tongue twisters are used to sharpen articulation. This sequential process ensures that the voice is fully supported, resonant, and clear before performance.

241. (B) Zeami Motokiyo.
Directors like Ebrahim Alkazi, B.V. Karanth, and Habib Tanvir were pivotal in shaping post-independent Indian theatre through their modern and folk-integrated approaches. Zeami Motokiyo, however, was a medieval Japanese actor and playwright who founded Noh theatre.

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While Noh is a significant global tradition, Zeami lived centuries before the modern Indian movement and was not a direct practitioner in its development.

242. (A) Vsevolod Meyerhold.
Vsevolod Meyerhold developed Biomechanics to train actors to use their bodies as highly efficient, expressive machines. He prioritized physical form and acrobatic precision over internal psychological depth. By focusing on the external kinetic flow and mechanical control of the body, Meyerhold aimed to create a presentational style of theatre that could communicate meaning through movement, independent of emotional trauma.

243. (D) Statement I is incorrect but Statement II is correct
The primary role of the director is not to memorize lines for the actors, which is the actors' own responsibility. Instead, the director is the unifying artistic force behind a production, providing a clear vision that guides all creative departments. By overseeing the interpretation of the script, the acting style, and the technical design, the director ensures a coherent production.

244. (A) Both A and R are true and R is the correct explanation of A.
In Jerzy Grotowski's Poor Theatre, the actor is the sole source of theatrical spectacle. Because he stripped away elaborate sets and lighting, the performer's body and voice had to be capable of extraordinary expression. This necessitated extreme physical and vocal rigor in training. Grotowski believed that by pushing actors to their limits, they could achieve a state of truth.

245. (C) I, II, and IV
The transition from script to performance is a structured process. It begins with script analysis as the director's foundation. Design concepts must align with the director's artistic vision, and the prompt book is used to document all cues and blocking. Contrary to the third statement, blocking must be finalized during rehearsals, not during the actual performance, to ensure consistency.

246. (B) Epic Theatre - Didactic and episodic.
Epic Theatre is correctly identified as a didactic and episodic style, designed by Bertolt Brecht to provoke critical thought about social and political issues. Other pairs are incorrect: Realistic theatre typically maintains the fourth wall rather than breaking it, non-realistic theatre avoids exact replicas, and Poor Theatre rejects heavy reliance on technology in favor of the essential actor-audience bond.

247. (D) P-3, Q-4, R-1, S-2
Vocal training involves understanding the physiological components of sound. The diaphragm is the muscle responsible for breath support. Resonators like the chest and sinus cavities amplify the sound. Articulators shape the sound into clear words. Vocal folds vibrate to create phonation. Mastering these components allows the actor to deliver a powerful, resonant, and intelligible performance on the modern theatrical stage.

248. (A) Constantin Stanislavsky.
Emotion Memory is a core technique pioneered by Constantin Stanislavsky as part of his early system of realistic acting. It involves the actor recalling a personal emotional experience from their past to stimulate a truthful emotional reaction in their character. While Stanislavsky later moved toward physical methods, this technique remains a fundamental element of psychological realism and has profoundly influenced training.

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249. (C) It completely rejected all modern Western theatrical techniques.
The Theatre of Roots movement in India was not about a complete rejection of Western techniques. Instead, it was an attempt to decolonize the stage by merging indigenous folk and classical aesthetics with modern dramatic structures. Directors like Ratan Thiyam used traditional Manipuri elements within a modern context. This synthesis allowed for a contemporary identity that was both global and authentic.

250. (A) I, II, III, IV
A standard theatrical production follows a logical sequence of development. The process starts with the script or conceptual idea. This is followed by casting the actors who will bring the

strategically placing actors and scenery, a director creates a balanced composition that properly guides the spectator's gaze and reflects the aesthetic and emotional needs of performance.

179. (C) Dictates the exact emotional feelings of the audience.
A director manages many aspects of a production, from interpreting the script to coordinating design and overseeing rehearsals. However, they cannot dictate how the audience feels. Emotional reactions are subjective and depend on the individual spectator's experience. The director's goal is to create a compelling performance through artistic and technical coordination, allowing the audience to engage on their terms.

180. (A) I, II, III, IV
The history of modern directing begins with the Duke of Saxe-Meiningen's emergence as a distinct artistic unifier in the late 1800s. This was followed by Stanislavsky's development of psychological realism in the early 1900s. Brecht's Epic Theatre became prominent mid-century, introducing socio-political distancing techniques. Finally, Grotowski's Poor Theatre emerged in the 1960s, refocusing on the actor-spectator relationship.

181. (C) Having all actors speak at the same time and volume.
Emphasis is used to highlight a specific character or action, which can be achieved through lighting, stage levels, or physical isolation. If all actors speak at the same time and volume, it creates a lack of focus rather than emphasis. To draw attention, a director must use contrast; for example, one actor speaking clearly while others remain silent.

182. (B) Integrating traditional Indian forms with modern sensibilities.
The Theatre of Roots was a post-independence movement in India that sought to create a unique national theatrical identity. Directors like B.V. Karanth and Ratan Thiyam integrated traditional folk music, dance, and rituals with modern dramatic techniques. By returning to indigenous aesthetics, they aimed to decolonize the stage and move away from purely Western models, resulting in culturally resonant theatre.

183. (C) Statement I is correct but Statement II is incorrect.
Physical theatre is a genre that prioritizes the body and movement as the primary means of storytelling, often drawing from mime and dance. While the first statement correctly identifies this focus, the second is incorrect. Physical theatre does not necessarily forbid spoken text; rather, it uses movement as the primary driver, often rejecting the realistic box sets found in naturalism.

184. (A) Both A and R are true and R is the correct explanation of A.
Peter Brook is renowned for his intercultural approach to theatre, which is exemplified by his monumental production of the Mahabharata. He drew on various global performance traditions to explore universal human experiences. By adapting this ancient Indian epic with a diverse international cast, Brook sought to find a common theatrical language that transcended cultural boundaries, finding truth through space.

185. (C) I, III, and IV
A director's primary responsibilities are artistic and communicative, such as conducting read-throughs, blocking actors, and providing feedback after run-throughs. These tasks ensure the production's vision is realized. Duties like designing the lighting plot or building the physical set are the specialized roles of designers and the technical crew, respectively, who collaborate under the director's overarching conceptual guidance.

186. (A) Diaphragm - Primary muscle for breath support.
The diaphragm is the most critical muscle for breath control in vocal training. By managing the diaphragm, actors provide the necessary air pressure to support their voice, allowing for effective projection and resonance without straining the throat. Other pairs are incorrect: the larynx contains vocal folds, the hard palate is for articulation, and the trachea is the windpipe, not resonator.

187. (D) P-2, Q-1, R-4, S-3
Different theatrical movements are defined by their unique aesthetic and philosophical goals. Realism focuses on psychological truth within

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259. (C) It demands an arduous physical and spiritual surrender
Grotowski's poor theatre methodology is characterized by a rigorous minimalization of theatrical artifice. It requires the actor to strip away all unnecessary performance elements, demanding an arduous physical and spiritual surrender. This process challenges the performer to reach a state of raw vulnerability, redefining the relationship between the actor's inner self and the presence of the spectator.

260. (A) Profound ideological and methodological schisms
Modern period acting schools are defined by profound ideological and methodological schisms that emerged during the twentieth century. These divisions range from internal realism to physical mechanics and critical distance. Each school offers a unique redefinition of the actor's relationship with themselves and the audience, illustrating the diverse ways in which performance theory has evolved to address contemporary concerns.

261. (D) Aesthetic flavor and formalized gestures
Sanskrit theatre serves as a foundational pedagogical tool within Eastern theatrical traditions, emphasizing specific rules of aesthetic flavor. This form relies on a highly intricate and formalized gestural language to communicate narrative and emotion. It prioritizes codified physical expression, where every movement is part of a structured vocabulary designed to evoke specific aesthetic responses from the watching audience.

262. (B) Acrobatics, vocal techniques, and symbolic movements
Peking Opera is characterized by a rigorous and synthesized acting methodology that integrates several distinct performance elements. These include complex acrobatics, specialized vocal techniques, and highly symbolic movements. This East Asian form demands that performers master a codified vocabulary where physical prowess and vocal skill are seamlessly combined to present traditional narratives within a highly stylized theatrical framework.

263. (C) Restrained, philosophical, mask-oriented precision
The Noh school of acting represents a Japanese methodology that is deeply rooted in philosophical precision. It contrasts with more dynamic forms through its restrained and mask-oriented approach to performance. This style emphasizes subtle, controlled movements and a profound connection to the masks worn by actors, creating a theatrical experience that is both highly stylized and intellectually rigorous.

264. (D) Kabuki
Within the context of Japanese performance traditions, Kabuki is recognized for its dynamic and spectacular visual presentation. This school of acting utilizes exaggerated techniques to create a heightened theatrical reality. It focuses on large-scale spectacle and vibrant aesthetic elements, distinguishing it from the more restrained and philosophical styles found in other traditional Eastern forms like the Noh school.

265. (A) Codified expression and music-dance-drama structures
Eastern schools of acting, including Sanskrit, Peking Opera, Noh, and Kabuki, demonstrate a unified dedication to codified physical expression. These traditions are built upon deeply integrated music-dance-drama structures that define their performance frameworks. This collective focus on highly stylized, traditional vocabularies offers a significant contrast to the psychological realism and internal emotional continuity found in many Western theatrical models.

266. (B) Narrative articulation through bodily awareness
Mime and physical theatre are essential components of an actor's foundational readiness. These disciplines teach performers to articulate complex narratives and emotional states without relying on spoken dialogue. By focusing exclusively on bodily awareness and spatial dynamics, actors learn to use their physical presence as a primary tool for storytelling, ensuring a high level of expressive capability on stage.

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Which combination of roles is primarily focused on the financial and overall logistical management of a production?
(A) I and IV
(B) II, III, and V
(C) I, II, and IV
(D) I only

37. Identify the incorrect pair regarding theatre management terminology.
(A) Royalties - Payment to the playwright for script use
(B) Tech Rider - A document detailing the technical requirements of a touring show
(C) Strike - The process of auditioning actors
(D) Load-in - Bringing the set and equipment into the theatre space

38. A theatre company struggles with low ticket sales despite good reviews. The management decides to implement a subscription model and targeted social media ads. Which department is handling this case?
(A) Stage Management
(B) Marketing and Public Relations
(C) Dramaturgy
(D) Set Construction

39. Identify the correct pair concerning types of rehearsals.
(A) Dry tech - Rehearsal with actors but no lighting
(B) Dress rehearsal - First reading of the script
(C) Sitzprobe - Practicing stage combat
(D) Blocking rehearsal - Determining actor movements on stage

40. A director chooses a thrust stage layout. What effect will this directly cause on the scenic design?
(A) Tall scenic elements must be placed strictly upstage so they do not block audience sightlines.
(B) Scenery must be extremely tall to hide the back wall.
(C) Scenery can be placed anywhere since the audience is only in front.
(D) No scenery can be used at all.

41. You must organize an applied theatre workshop to resolve local community conflicts. Which practitioner's methodology is most suitable?
(A) Konstantin Stanislavski
(B) Antonin Artaud
(C) Augusto Boal
(D) Gordon Craig

42. Which of the following is an incorrect statement about 'Theatre in Education' (TIE)?
(A) Its primary goal is to train students to become professional Broadway actors.
(B) It uses theatrical elements for educational purposes.
(C) It often involves interactive participation from students.
(D) It addresses social and curricular topics.

43. The term 'Forum Theatre' is most appropriately associated with which theatrical movement?
(A) Theatre of the Absurd
(B) Epic Theatre
(C) Naturalism
(D) Theatre of the Oppressed

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44. What is the fundamental concept behind Boal's 'Spect-actor'?
(A) The audience remains passive and observant.
(B) The audience member is invited to intervene and change the action of the play.
(C) The actor watches the audience perform.
(D) The director replaces an actor mid-performance.

45. Read the following statements regarding community theatre and choose the correct option.
Statement I: Community theatre is strictly performed by highly paid professional actors.
Statement II: Community theatre aims to foster local engagement and create art by and for a specific local population.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

organizing principle in contemporary theatrical production. These elements are essential for ensuring both artistic cohesion and conceptual integrity across all aspects of the performance. By synthesizing text, acting, and design, the director creates a unified experience that maintains its intended meaning and aesthetic quality throughout the production.

276. (A) Creating pictures showing narrative relationships
In directing, the evaluation of composition and picturisation requires students to arrange actors into compelling stage pictures. These visual arrangements must inherently communicate narrative relationships and underlying dramatic tensions within the scene. By effectively utilizing the physical space, directors create a visual language that helps the audience understand the connections between characters and the progression of the story without dialogue.

277. (D) Directing attention to focal points clearly
Within the mechanics of effective directorial staging, balance and emphasis play a critical role in managing the spectator's experience. These variables ensure that the audience's attention is precisely directed to the focal point of the action. By mastering these techniques, directors avoid visual clutter and ensure that the most important dramatic elements of the scene are highlighted for the viewers.

278. (B) Character objectives and spatial dynamics
Movement is assessed as a fundamental variable of play direction, focusing on the physical displacement of actors across the stage. This displacement functions to reveal character objectives and shift spatial dynamics as the scene progresses. Through intentional movement, directors can visually represent the changing internal motivations of the characters and the evolving relationships between them within the established stage environment.

279. (C) Tempo and rhythm
Tempo and rhythm are identified as the temporal fundamentals of play direction. These variables are used to manage the timing and pace of a performance, ensuring that the dramatic momentum is sustained. While other variables focus on the visual and spatial aspects of staging, tempo and rhythm deal specifically with the flow of time and the internal beats of the action.

280. (D) Dictating speed and beats to sustain momentum
Tempo and rhythm function to dictate the overall speed of a scene and the fluctuating internal beats of the dramatic action. By manipulating these temporal elements, directors are able to sustain the necessary momentum to keep the audience engaged. This careful control over the timing of the performance ensures that the tension and energy of the play are appropriately managed throughout.

281. (A) Exhaustive textual analysis of the script
The process of production begins with an exhaustive textual analysis of the script. During this initial phase, the directorial and design teams work together to establish the foundational conceptual blueprint for the entire project. This analysis provides the necessary intellectual and artistic grounding for all subsequent developmental phases, ensuring that the final performance remains faithful to the core ideas of the text.

282. (B) Script physicalization and ensemble interpretation
During the casting and rehearsal phases, the written script is actively physicalized and interpreted by the acting ensemble. Under the guidance of the director, performers explore the text's nuances to bring the characters and story to life. This phase of production transitions the project from a theoretical concept into a physical reality, preparing the actors for the integration of technical elements.

283. (B) During technical rehearsals
Technical elements such as set, lighting, and sound designs are officially integrated into the performance during the technical rehearsal phase. This stage of production allows the directorial and design teams to merge the physicalized script with the visual and auditory components of the show. These rehearsals are critical for ensuring that all technical aspects work harmoniously with the actors' performances.

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284. (A) Artistic translation into multi-sensory events
The trajectory from script to performance is described as a profound artistic translation. This process converts a static written document into a dynamic, multi-sensory live event. It involves more than just logistical planning; it is a systematic evolution that requires the collaboration of many artists to transform the isolated text into a fully realized and engaging public performance for an audience.

285. (C) A collaborative public performance
The ultimate goal of the production process is the systematic transformation of an isolated text into a collaborative public performance. This journey involves various developmental phases, from textual analysis to the integration of technical designs. By the end of this structured evolution, the initial conceptual blueprint becomes a fully realized theatrical event that is shared with an audience in a public setting.

286. (D) Duke of Sexe Meiningen
The Duke of Sexe Meiningen is credited with laying the groundwork for visual realism in theatrical production. His contributions included a meticulous attention to historical accuracy and the revolution of ensemble staging techniques. These innovations moved away from artificial staging, prioritizing a more authentic visual experience that influenced the development of naturalism and subsequent realistic methodologies in the mid-twentieth century.

287. (C) Placing genuine objects in natural environments
Andre Antoine championed the use of naturalistic environments to create a seamless illusion of everyday reality on stage. A key technique in his methodology involved placing genuine objects within these settings to enhance verisimilitude. By using real items instead of painted props, Antoine aimed to dismantle artificial theatrical conventions and ground the performance in a tangible, believable world for the audience.

288. (B) Stanislavsky
The psychological dimension of realistic production is centered on the systemic approach developed by Konstantin Stanislavsky. His methodology focuses on the actor's internal emotional truth, demanding a deep and authentic connection to the character's psychological state. This shift toward internal realism complemented the visual and environmental advancements made by other practitioners, leading to a more complete and dominant realistic aesthetic.

289. (D) Fusing psychological realism with gritty staging
Elia Kazan applied realistic ideas on production by fusing intense psychological realism with gritty, authentic staging techniques. In his mid-twentieth-century productions, he utilized these methods to create performances that were both emotionally deep and visually grounded. His work demonstrated how internal emotional truth could be combined with a realistic environment to produce a powerful and believable theatrical experience for spectators.

290. (A) Psychological and environmental authenticity
Realistic ideas on production evolved into a dominant aesthetic that prioritized genuine psychological and environmental authenticity. Through the integrated contributions of several key historical figures, the theatre moved toward absolute verisimilitude. This approach emphasized the creation of believable worlds where actors could explore internal emotional truths within historically accurate and naturalistic settings, ultimately dismantling the artificiality of earlier theatrical staging styles.

291. (C) Machine-like theatricality and constructivism
Meyerhold explicitly rejected naturalism in favor of a stylized, machine-like theatricality. His approach utilized constructivist staging and biomechanical acting to dismantle the pretense of reality on stage. By prioritizing these non-realistic ideas, he aimed to create a form of theatre that focused on the mechanical and physical capabilities of the performer, rather than the imitation of everyday life and emotions.

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292. (A) To stimulate objective, critical contemplation
Brecht's alienation effect was a central non-realistic idea designed to break the theatrical illusion. The primary purpose of this technique was to stimulate objective, critical contemplation among the spectators. By preventing the audience from becoming emotionally immersed in the story, Brecht aimed to provoke intellectual and

social engagement, encouraging people to think critically about the issues presented on the stage.

293. (D) Empty space and pure theatrical imagination
Peter Brook's minimalist approach to production is characterized by the utilization of an empty space. This methodology strips away conventional staging elements, relying instead on pure theatrical imagination and the essential human connection between performers and the audience. By removing theatrical artifice, Brook's work emphasizes the power of the imagination to create a non-realistic but deeply engaging and meaningful experience.

294. (B) Eliminating boundaries between actor and spectator
Augusto Boal's interactive methodologies functioned within the context of non-realistic production by obliterating the traditional boundary between actor and spectator. This approach was designed to facilitate social intervention and active participation. By removing the wall between the stage and the audience, Boal reconstructed the theatrical space as a site for social discourse, moving away from the passive observation of illusionistic realism.

295. (C) Stylized expression and critical discourse
Non-realistic ideas on production, as seen through various avant-garde practitioners, aim to reconstruct the theatrical space into a site for stylized expression and critical discourse. These methodologies systematically dismantle the pretense of reality to provoke intellectual or social engagement. By prioritizing stylized forms over illusionism, practitioners create an environment where the audience is encouraged to contemplate complex ideas and themes.

296. (D) Forging a national cultural identity
Following independence, Indian theatre practitioners were faced with the fundamental challenge of forging a new national cultural identity. This process involved negotiating the relationship between modern theatrical innovations and long-standing indigenous traditions. Practitioners sought to create a unique theatrical landscape that reflected the country's social realities while also honoring its classical and folk heritage within a newly independent national context.

297. (A) Addressing social issues and domestic realities
Certain regional movements in post-independent Indian Theatre integrated realistic ideas on production to address urgent contemporary social issues and domestic realities. These practitioners utilized detailed psychological acting and naturalistic staging to create performances that spoke directly to the everyday lives of their audiences. This approach allowed the theatre to become a tool for social commentary and the exploration of local truths.

298. (B) Folk narratives through physical abstraction
In the post-independent era, many Indian theatre practitioners embraced non-realistic ideas to revitalize classical and folk narratives. These movements focused on stylized, non-illusionistic staging and physical abstraction, intentionally rejecting Western naturalism. By drawing inspiration from traditional forms, they sought to create a dynamic theatrical language that used non-realistic techniques to explore cultural stories in a way that resonated with modern identity.

299. (B) Creation of synthesized theatrical landscapes
The most significant impact of the divergence between realistic and non-realistic ideas in Indian theatre was the creation of a dynamic, synthesized theatrical landscape. This occurred as regional movements selectively adopted and adapted various production methodologies. The resulting environment was characterized by aesthetic diversity and a unique blend of modern and traditional elements, defining the era of theatre following the country's independence.

300. (A) The tension between modernity and tradition
By selectively adopting both realistic and non-realistic production methodologies, post-independent Indian Theatre movements successfully negotiated the tension between modernity and tradition. This balanced approach resulted in deeply contextualized and aesthetically diverse theatrical expressions. Practitioners were able to move forward with modern techniques while still maintaining a strong connection to their cultural heritage, creating a unique and enduring national identity.

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267. (B) Vocal resonance, articulation, and breath control
Rigorous protocols for voice and speech are implemented to transform the actor's spoken language into a versatile instrument of expression. These training methods ensure that performers cultivate essential qualities such as vocal resonance, clarity of articulation, and precise breath control. Developing these skills allows the actor to communicate effectively and with authority, bridging the gap between physical and vocal performance.

268. (A) Improvisation
Within a comprehensive acting curriculum, improvisation functions as a vital discipline that bridges physical and vocal training components. It serves as a pedagogical tool that integrates various skills, allowing the performer to synthesize movement and speech in a spontaneous manner. This integration is crucial for moving beyond basic mimicry and achieving a deeper level of theatrical authenticity during live performances.

269. (C) Spontaneous reactions for cognitive flexibility
Improvisation enhances an actor's capability by forcing them to react spontaneously to unpredictable stimuli. This discipline improves immediate cognitive flexibility and strengthens ensemble connectivity among performers. By practicing spontaneous reaction, actors develop the ability to handle unexpected moments on stage with ease, ensuring that their performance remains dynamic and responsive to the shifting environment of a theatrical production.

270. (D) A matrix achieving theatrical authenticity
The integration of mime, voice, speech, improvisation, and physical theatre forms an indispensable, holistic matrix for the performer. This combined training regimen empowers actors to transcend basic forms of mimicry and reach profound theatrical authenticity. By mastering these intersecting elements, students become capable of delivering multi-faceted performances that are both physically grounded and vocally expressive within a collaborative theatrical environment.

271. (C) The visionary synthesizing theatrical elements
The modern role of the director in theatre is defined as the primary visionary responsible for the production. Rather than acting as a mere administrative overseer, the director synthesizes disparate theatrical elements into a unified conceptual framework. This involves overseeing the artistic direction and ensuring that all components of the performance align with a cohesive and singular creative vision.

272. (B) Staging coordinator
Early theatrical methodologies historically relegated the director to the limited function of a staging coordinator. In this capacity, the role was primarily focused on logistical arrangements and basic positioning rather than artistic interpretation. This earlier model contrasts sharply with subsequent innovations that transformed the director into an interpretive artist who actively shapes the conceptual and aesthetic reality of a theatrical production.

273. (D) Interpretive artist shaping aesthetic reality
Directorial innovations shifted the paradigm of theatrical authority, transforming the director into an interpretive artist. This evolution allowed the director to actively shape the conceptual and aesthetic reality of a performance. Instead of focusing solely on staging logistics, the modern director dictates the fundamental artistic trajectory, ensuring that the production reflects a deep and nuanced interpretation of the source text.

274. (A) Guiding actors' psychological and physical choices
The active responsibilities of a director include interpreting the text and dictating the overarching design aesthetic. Crucially, the director is responsible for guiding the actors' psychological and physical choices throughout the rehearsal process. This guidance ensures that the performers' interpretations align with the central vision, resulting in a performance that is both conceptually sound and artistically cohesive for the audience.

275. (C) Artistic cohesion and conceptual integrity
The conceptual authority and methodological innovations of the director serve as the central

(C) A is true but R is false.
(D) A is false but R is true.

8. Which of the following statements about 'Open Stage' architecture is correct?
(A) It lacks a proscenium arch, allowing the stage to blend with the audience space.
(B) It permanently separates the auditorium and the stage with a curtain.
(C) It requires the audience to stand throughout the performance.
(D) It restricts actors to a linear, 2D movement plane.

9. Arrange the following stage architectural developments in historical chronological order:
I. Greek Theatron
II. Roman Cavea
III. Elizabethan Yard
IV. Italian Proscenium Arch
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, IV, III
(D) I, II, IV, III

10. All of the following are characteristic features of the Roman 'Scaenae frons' EXCEPT:
(A) It served as the primary entrance for the chorus.
(B) It was an elaborately decorated background.
(C) It possessed multiple doors for actor entrances.
(D) It was structurally joined with the auditorium.

11. Consider the following statements regarding the Sanskrit 'Vikrishta Madhyam' Natyagruha:
I. It translates to a medium-sized rectangular theatre.
II. Its standard measurement is 64 x 32 hastas.
III. It is divided equally into auditorium and stage areas.
IV. The seating arrangement is uniformly flat without elevation.
V. It was considered the ideal size for audibility and visibility.
Identify the correct combination:
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, IV, and V
(D) I, II, III, and V

12. Identify the incorrect pair of Japanese classical theatre stages and their elements.
(A) Noh stage - Hashigakari
(B) Noh stage - Mawari-butai
(C) Kabuki stage - Hanamichi
(D) Kabuki stage - Seri (trapdoors)

13. A production relies heavily on quick scenic changes, massive backdrops, and hidden flying machinery. The stage manager must hide the rigging from the audience. Which architecture best supports this?
(A) Arena
(B) Thrust
(C) Proscenium
(D) Black Box

14. Identify the correct pair regarding Chinese classical playhouses.
(A) Xiqu stage - Completely enclosed with a strict fourth wall
(B) Goulan - Exclusively royal court theatre restricted to elites
(C) Zaju platform - Circular stage with audience on all four sides
(D) Teahouse theatre - Informal setting where patrons sat at tables

15. The 'vomitoria' in Roman theatre architecture was designed to cause which of the following effects?
(A) Rapid dispersal and entry of large audience crowds
(B) Amplification of the actors' voices
(C) Creation of realistic sound effects for storms
(D) Drainage of rainwater from the cavea

16. As a stage designer creating a set for a traditional Noh play, which structural feature MUST be included for the actors' main entrance?
(A) A central trapdoor
(B) A bridge-like walkway called Hashigakari
(C) A revolving stage
(D) A proscenium arch

17. Which statement is incorrect regarding the Elizabethan 'Tiring house'?
(A) It functioned as a dressing room for actors.
(B) It housed the machinery for the revolving stage floor.
(C) It was located behind the thrust stage.

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CHAPTER 09

Theatre Design and Techniques

1. What was the primary function of the 'orchestra' in classical Greek theatre architecture?
(A) To house the stage machinery
(B) To serve as the dancing space for the chorus
(C) To provide seating for the nobility
(D) To store costumes and masks

2. Read the following statements regarding theatre architecture and choose the correct option.
Statement I: The Roman theatre was typically built on level ground with a built-up seating area.
Statement II: Greek theatres were usually built into natural hillsides to support the theatron.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

3. Match the Greek theatre elements in List I with their meanings in List II.
List I: Greek Theatre Elements
P. Theatron
Q. Skene
R. Parodos
S. Machina
List II: Meanings
1. Entrance pathway
2. Seeing place
3. Crane for flying gods
4. Tent or hut
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-4, S-3

4. Which of the following best defines a 'Thrust Stage'?
(A) A performance space completely surrounded by the viewing audience
(B) A stage with a strict architectural frame separating the audience
(C) A neutral and flexible performance space painted entirely black
(D) A stage extending into the auditorium with seating on three sides

5. Consider the following statements about Elizabethan theatre architecture:
I. It featured a thrust stage open to the sky.
II. The standing area for groundlings was called the pit or yard.
III. It utilized an elaborate proscenium arch.
IV. The 'heavens' was a roof over the stage supported by pillars.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I and IV only

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6. A director wishes to stage an immersive play where actors perform in the center while the audience completely surrounds them. Which architectural layout should they choose?
(A) Proscenium
(B) Arena
(C) Thrust
(D) End-stage

7. Read the following Assertion (A) and Reason (R) regarding the proscenium stage and choose the correct option.
Assertion (A): The Proscenium stage creates a "fourth wall" illusion.
Reason (R): The architectural arch frames the action, physically separating the performers from the audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

28. Match the makeup traditions in List I with their respective theatre forms in List II.
List I: Makeup Traditions
P. Kumadori
Q. Chutti
R. Lianpu
S. Minstrel blackface
List II: Theatre Forms
1. Kathakali
2. Beijing Opera
3. American Vaudeville
4. Kabuki
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-2, Q-1, R-4, S-3
(D) P-4, Q-2, R-1, S-3

29. Which of the following defines 'diegetic sound' in a play?
(A) Background score played to manipulate the emotional state of the audience
(B) Narrative voiceover heard only by the audience and not by characters
(C) Sound whose source is visible on stage or implied to be present by action
(D) The mechanical sound of the heavy front curtain closing after a scene

30. Consider the following functions of stage lighting:
I. Selective visibility
II. Revelation of form
III. Establishing mood
IV. Creating the physical script
Which of the above are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, III, and IV

31. To make a character appear sickly and ghostly under stage lights, which combination of gel color and makeup base should the designer apply?
(A) Amber light and red base
(B) Warm pink light and bronze foundation
(C) Yellow light and dark brown contour
(D) Green/Blue light and pale foundation

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32. Read the following Assertion (A) and Reason (R) regarding Greek theatre and choose the correct option.
Assertion (A): The use of masks in classical Greek theatre allowed actors to play multiple roles.
Reason (R): Masks concealed the actor's identity and established distinct, recognizable character types.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

33. Which statement about the 'Hanamichi' in Kabuki theatre is correct?
(A) It is a pit for the musicians below the stage.
(B) It is a walkway extending through the audience used for dramatic entrances.
(C) It is a heavy curtain that drops quickly.
(D) It is a term for the elaborate wigs worn by actors.

34. What is the primary role of a Stage Manager during the run of a production?
(A) To 'call' the show and ensure all cues are executed correctly
(B) To secure funding for the play
(C) To design the lighting plot
(D) To rewrite the script

35. All of the following are standard responsibilities of Front of House (FOH) management EXCEPT:
(A) Box office sales
(B) Ushers and seating
(C) Building scenic flats
(D) Audience safety and evacuation

36. Consider the following roles in theatre organization:
I. Producer
II. Director
III. Dramaturg
IV. Technical Director
V. Choreographer

(D) It provided entry doors onto the stage.

18. What is the most appropriate reason for the Natyashastra recommending the 'Madhyam' (medium) sized theatre over the larger ('Jyeshtha') size for dramatic performances?
(A) It provides optimal acoustics for vocal clarity and visible facial expressions.
(B) Larger structures were historically considered too expensive for local patrons.
(C) The larger theatre size was strictly reserved for violent animal spectacles.
(D) Monarchs typically preferred hosting smaller and more intimate gatherings.

19. In stagecraft, what does the term 'flats' primarily refer to?
(A) The specific lighting instruments used to create a general stage wash
(B) The professional makeup foundation applied to provide an even skin tone
(C) Two-dimensional frames covered with canvas or wood used for scenery
(D) The lightweight flat shoes worn by classical performers and dancers

20. Read the following statements regarding lighting instruments and choose the correct option.
Statement I: A Fresnel lantern produces a soft-edged beam of light.
Statement II: An Ellipsoidal reflector spotlight produces a hard-edged, focused beam.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

21. What is the definition of a 'gobo' in stage lighting?
(A) A colored gelatin filter placed over a light
(B) The main dimming board used by the technician
(C) A metal stencil placed in front of a light to project a pattern
(D) A heavy weight used to secure scenery

22. A costume designer is applying 'chiaroscuro' principles to stage makeup. What is the designer doing?
(A) Using harsh chemical peels for an aged look
(B) Utilizing highlights and shadows to model three-dimensional facial features
(C) Applying prosthetics to change the nose shape
(D) Using only monochromatic grey tones

23. All of the following are categories of stage props EXCEPT:
(A) Hand props
(B) Set props
(C) Trim props
(D) Gel props

24. A sudden blackout on stage followed by a loud thunder sound effect causes the audience to gasp. This is an example of:
(A) Diegetic sound synchronization creating dramatic tension
(B) Poor stage management
(C) Brechtian alienation effect
(D) Aharya abhinaya

25. Which lighting instrument is most appropriate for projecting a crisp, sharply defined circle of light on a single actor?
(A) PAR can
(B) Scoop
(C) Ellipsoidal Reflector Spotlight (Profile)
(D) Striplight

26. In the Natyashastra, what does 'Aharya Abhinaya' refer to?
(A) Acting through costumes, makeup, and stage properties
(B) Gestural acting
(C) Vocal expressions
(D) Emotional representation

27. Read the following statements regarding Indian theatre spaces and choose the correct option.
Statement I: 'Nepathya' refers to the backstage or green room area in classical Indian theatre.
Statement II: Actors perform their main dances inside the Nepathya.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are

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46. What defines 'Applied Theatre'?
(A) Theatre performed specifically within traditional proscenium structures
(B) A specialized subgenre of commercial musical theatre productions
(C) High-budget theatre that requires heavy classical makeup and wigs
(D) Drama practice in non-traditional settings for social or educational goals

47. An applied theatre facilitator uses 'Mantle of the Expert'. Which pioneer developed this technique?
(A) Dorothy Heathcote
(B) Augusto Boal
(C) Viola Spolin
(D) Peter Brook

48. All of the following are forms of Theatre of the Oppressed EXCEPT:
(A) Invisible Theatre
(B) Commercial Theatre
(C) Image Theatre
(D) Forum Theatre

49. The use of 'Invisible Theatre' causes which specific dynamic?
(A) Actors perform entirely behind a curtain.
(B) Actors perform a rehearsed scene in a public space without revealing it is a performance, eliciting genuine reactions.
(C) The performance uses no lights, keeping the theatre dark.
(D) The audience wears blindfolds.

50. Which is the most appropriate description of 'Children's Theatre'?
(A) Professional theatre produced specifically with young audiences in mind
(B) Theatre where all actors are children performing for adults
(C) Any play that features a child character
(D) Plays exclusively about fairy tales

51. What is the Greek term for the passageways used by the chorus and spectators to enter the theatre?
(A) Skene
(B) Thymele
(C) Parodos
(D) Prohedria

52. Read the following statements regarding stage machinery in Greek theatre and choose the correct option.
Statement I: The 'Ekkyklema' in Greek theatre was a wheeled platform rolled out to reveal offstage events, usually deaths.
Statement II: Violence was typically performed openly on the Greek stage.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

53. Match the architectural features in List I to their respective cultures in List II.
List I: Architectural Features
P. Cavea
Q. Heavens
R. Hashigakari
S. Mattavarani
List II: Cultures
1. Japanese Noh
2. Sanskrit Theatre
3. Elizabethan
4. Roman
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-1, R-3, S-2
(C) P-4, Q-3, R-1, S-2
(D) P-1, Q-2, R-4, S-3

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54. What defines a 'Cyclorama' in stagecraft?
(A) A circular stage trapdoor
(B) A large curtain or wall at the back of the stage, often used for lighting effects like skies
(C) The chronological sequence of cues
(D) A type of microphone

55. Consider the following regarding the 'Proscenium Arch':
I. It was popularized during the Italian Renaissance.
II. It helps mask the backstage areas and rigging.
III. It facilitates the illusion of a picture-frame stage.
IV. It encourages the audience to move around

94. What is the primary function of a 'Gell' (Gelatin) in theatre lighting?
(A) To diffuse the heat of the lamp
(B) To act as a safety mesh
(C) To project a starry night sky
(D) To change the color of the light

95. Read the following statements regarding Greek theatre devices and choose the correct option.
Statement I: The Greek 'machina' was used to lower actors playing gods onto the stage.
Statement II: This device gave rise to the term 'Deus ex machina'.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

96. What does 'Blocking' refer to in theatrical production?
(A) Forgetting a line on stage
(B) The precise staging of actors in order to facilitate the performance
(C) A type of wooden stage flat
(D) The process of censoring a script

97. If a director uses 'Theatre in Education' to teach history, the application of this concept means:
(A) Making students memorize dates via lectures on a stage
(B) Using dramatic role-play and interactive narratives to immerse students in the historical context
(C) Showing a movie in the auditorium
(D) Only hiring professional adult actors with history degrees

98. All of the following are key components of Theatre Management EXCEPT:
(A) Script playwriting
(B) Fundraising and grants
(C) Audience development
(D) Human resources and payroll

99. The sudden breakdown of the computerized light board during a performance causes the Stage Manager to:
(A) Immediately cancel the show and send the audience home
(B) Jump on stage and entertain the audience
(C) Execute the manual emergency lighting protocol and coordinate with the master electrician
(D) Change the script

100. What is the most appropriate definition of 'Applied Theatre'?
(A) The technical process of applying heavy character makeup for the stage
(B) A modern style of theatre that relies heavily on digital projections
(C) Traditional theatre that applies strictly to ancient or classical texts
(D) Theatre practice in marginalized communities to incite social change

101. What does the term 'Mise-en-scène' encompass in stagecraft?
(A) Only the actors' dialogue
(B) The box office receipts
(C) The overall visual and spatial design, including sets, lights, costumes, and actor placement
(D) The playwright's biography

102. Read the following statements regarding community and applied theatre and choose the correct option.
Statement I: Community theatre always employs unionized, equity actors.
Statement II: Applied theatre is primarily focused on aesthetic perfection rather than process and participant experience.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

103. Match the theatre management terms in List I with their meanings in List II.
List I: Theatre Management Terms
P. House Manager
Q. Dramaturg
R. Technical Director

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65. Increasing the intensity of warm front lights while decreasing cool back lights will cause the stage atmosphere to shift toward:
(A) A warmer, perhaps daytime or intimate feeling
(B) A colder, nocturnal feeling
(C) A stark, silhouette effect
(D) Total darkness

66. As a technical director in an arena stage, you must ensure safety and sightlines. Which is a core competency required?
(A) Designing sets that are 15 feet tall in the center
(B) Routing cables and designing low-profile scenery to prevent blocking views from any angle
(C) Ensuring all lighting instruments are hung at floor level
(D) Using a heavy front curtain

67. Which statement about traditional Chinese Xiqu (Opera) stagecraft is incorrect?
(A) A table and two chairs are standard, versatile props.
(B) Costumes are highly stylized and symbolic.
(C) It relies heavily on elaborate realistic box sets.
(D) Face painting (Lianpu) indicates character traits.

68. What is the most appropriate primary function of costume design?
(A) To strictly follow current fashion trends
(B) To restrict the actor's physical movement
(C) To serve as an alternative to stage lighting
(D) To visually reveal character, status, and context

69. What is the traditional background painted on the back wall of a classical Noh stage?
(A) A sprawling city
(B) A stormy ocean
(C) A Yogo pine tree
(D) A rising sun

70. Read the following statements regarding theatre production documents and choose the correct option.
Statement I: The 'prompt book' is maintained by the lead actor to remember lines.
Statement II: The Stage Manager uses the prompt book, which contains all blocking and cues, to run the show.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

71. What does the term 'Aharya' specifically mean in the context of the Natyashastra?
(A) The physical gestures of the hands
(B) The involuntary emotional responses
(C) The rhythm of the musical accompaniment
(D) The external embellishments like costume, makeup, and jewelry

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72. A costume designer specifies a period-accurate corset for an actress in a fast-paced physical comedy. What concept application error might they be making?
(A) Prioritizing historical accuracy over the practical movement needs of the performer
(B) Choosing an incorrect color palette
(C) Overspending the budget on modern fabrics
(D) Ignoring the lighting design

73. All of the following belong to Theatre of the Oppressed techniques EXCEPT:
(A) Legislative Theatre
(B) Forum Theatre
(C) Biomechanics
(D) Rainbow of Desire

74. If a community theatre lacks funding for elaborate sets, this financial constraint often causes:
(A) The reliance on symbolic props, imaginative staging, and strong acting
(B) The immediate cancellation of the season
(C) The necessity to hire Broadway designers
(D) The exclusive performance of mime

75. What is the most appropriate definition of 'Theatre in Education' (TIE)?
(A) High-school plays performed by students to raise money for local charities
(B) An advanced university degree focusing on

the actors.

Which of the above statements are correct?

(A) II, III, and IV
(B) I, III, and IV
(C) I and II only
(D) I, II, and III

56. A sound designer wants a telephone on stage to ring, creating an authentic localized sound. They place a small speaker inside the prop phone. This is an application of:

(A) Practical sound design
(B) Non-diegetic ambient score
(C) Acoustic isolation
(D) Feedback looping

57. Read the following Assertion (A) and Reason (R) regarding Sanskrit drama and choose the correct option.

Assertion (A): Sanskrit drama preferred the 'Vikrishta' (rectangular) theatre shape.

Reason (R): It allowed the audience to clearly hear the intricate vocal variations and see delicate facial expressions.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

58. Which statement is correct regarding 'Properties' (Props)?

(A) Hand props are items handled or carried by the actors.
(B) Props only include items worn by the actors as clothing.
(C) Set props are lightweight items carried in actors' pockets.
(D) Props are strictly used in naturalistic theatre.

59. Arrange the following lighting sources in chronological order of their use in theatre history:

I. Sunlight
II. Gas lighting
III. Candles and oil lamps
IV. LED intelligent lighting

(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, II, IV
(D) I, III, IV, II

60. All of the following are components of basic stage makeup EXCEPT:

(A) Foundation
(B) Fresnel
(C) Rouge/Blush
(D) Spirit gum

61. Consider these elements of Japanese Kabuki theatre:

I. Hanamichi
II. Mawari-butai (revolving stage)
III. Seri (trapdoors)
IV. Chunori (flying rigging)
V. Bare stage with no scenic elements

Which of the above features are commonly utilized in Kabuki?

(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, and V
(D) I, II, III, and IV

62. Identify the incorrect pair of lighting angles and their effects.

(A) Front light - Flattens the actor's features
(B) Sidelight - Washes out the actor's silhouette
(C) Top light - Creates deep shadows under eyes and nose
(D) Back light - Separates the actor from the background

63. A theatre manager receives a script that requires a massive orchestra, 50 dancers, and complex flying scenery. To maximize ticket sales to cover costs, which venue management choice is essential?

(A) Booking a small 50-seat Black Box theatre
(B) Staging it as a street play
(C) Booking a large capacity Proscenium house with full fly-system
(D) Utilizing an intimate Thrust stage with no rigging

64. Identify the correct pair regarding stagecraft.

(A) Scrim - Heavy soundproof door
(B) Spike tape - Makeup adhesive
(C) Cue - A break in performance
(D) Gel - Color filter for lights

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I. Building the sets in the scene shop
II. Script analysis and director meetings
III. Creating rough sketches and a scale model
IV. Load-in and technical rehearsals
(A) II, III, I, IV
(B) I, II, III, IV
(C) II, I, III, IV
(D) III, II, I, IV

85. All of the following are traditional parts of an Elizabethan public playhouse EXCEPT:
(A) The Yard
(B) The Galleries
(C) The Skene
(D) The Tiring House

86. Consider the following aspects of classical Greek theatre costumes:
I. Actors wore masks with built-in megaphones.
II. Tragic actors wore elevated shoes called cothurni.
III. Costumes were highly realistic modern dress.
IV. Chiton was a standard garment.
V. Comic actors often wore padded costumes and phalluses.
Which of the above are correct?
(A) II, III, IV, and V
(B) I, II, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and IV

87. Identify the incorrect pair of lighting instruments and their characteristics.
(A) Striplight - Row of lamps used for color washes on backdrops
(B) Followspot - Manually operated instrument to highlight moving actors
(C) Scoop - Floodlight used for broad, soft illumination
(D) PAR can - Highly complex instrument with internal shutters and gobos

88. In an applied theatre project, participants are asked to physically sculpt each other into statues representing abstract concepts like 'oppression'. This is an example of:
(A) Image Theatre
(B) Invisible Theatre
(C) Playback Theatre
(D) TIE

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89. Identify the correct pair regarding makeup and stage types.
(A) Proscenium stage - Requires subtle, television-style makeup
(B) Open air Greek theatre - Relied heavily on delicate eye makeup
(C) Arena stage - Requires careful 3D makeup as the audience sees actors from all angles closely
(D) Black Box - Actors cannot wear makeup

90. In stagecraft, a heavy reliance on 'scrim' lighting causes which visual effect?
(A) Lit from the front, it appears opaque; lit from behind, it becomes transparent, allowing magical reveals.
(B) It makes the set look completely opaque.
(C) It casts hard geometric shadows on the floor.
(D) It makes the actors appear black and white.

91. To manage a commercial theatre production effectively, a producer must balance the budget. Which competency is least relevant to this specific task?
(A) Negotiating royalty percentages
(B) Setting ticket pricing tiers
(C) Analyzing marketing ROI
(D) Sewing the hems of costumes

92. Which statement is incorrect regarding traditional Japanese Noh theatre?
(A) It is performed on a square stage with a roof supported by four pillars.
(B) It features a highly realistic, constantly changing scenic background.
(C) The principal actor (shite) often wears a mask.
(D) Musicians are visible at the back of the stage.

93. What is the most appropriate way to describe 'Nepathya' in traditional Indian theatre?
(A) The climatic ending of the play
(B) The rhythmic footwork of the dancer
(C) The off-stage space used for dressing, makeup, and preparing for entry
(D) The vocal projection technique

professional theatre history
(C) Specialized acting classes intended only for professional child performers
(D) Interactive theatre practices exploring educational topics with students

76. In classical Indian theatre, what was the 'Mattavarani'?
(A) The main curtain
(B) The side spaces or verandas flanking the stage
(C) Four pillars supporting the roof
(D) The central dancing area

77. Read the following statements regarding community theatre and choose the correct option.
Statement I: Community theatre focuses primarily on commercial profit.
Statement II: Community theatre relies heavily on local volunteers and non-professional actors.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

78. Match the type of theatre space in List I with its defining feature in List II.
List I: Type of Theatre Space
P. Black Box
Q. Proscenium
R. Thrust
S. Arena
List II: Defining Feature
1. Flexible seating and stage configuration
2. Audience on four sides
3. Audience on three sides
4. Audience on one side behind an arch
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-3, R-4, S-2
(C) P-2, Q-4, R-3, S-1
(D) P-1, Q-4, R-3, S-2

79. What is a 'Drop' in scenic stagecraft?
(A) A mistake made by a stagehand
(B) The trapdoor mechanism
(C) A large piece of unframed fabric painted to serve as a scenic background
(D) The sudden lowering of stage lights

80. Consider the following statements about sound design:
I. It involves reinforcing the actors' voices.
II. It includes creating a pre-show and post-show acoustic environment.
III. It only uses live musicians, never recorded tracks.
IV. It includes Foley effects for realistic action.
Which of the above are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I and IV only

81. Applying Boal's concept of 'Joker' in a Forum Theatre piece means the individual acts as:
(A) The main villain of the play
(B) A facilitator who bridges the actors and the audience
(C) A comedic relief character
(D) The lighting technician

82. Read the following Assertion (A) and Reason (R) regarding modern auditorium design and choose the correct option.
Assertion (A): In modern playhouses, the rake (incline) of the auditorium seating is crucial.
Reason (R): It ensures unobstructed sightlines for the audience over the heads of those seated in front of them.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

83. Which statement is correct about 'Box Office' in theatre management?
(A) It handles the construction of wooden boxes for the set.
(B) It manages the actors' salaries.
(C) It is responsible for ticket sales and reservations.
(D) It designs the marketing posters.

84. Arrange the typical process of scenic design in the correct chronological order:

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S. Publicist

List II: Meanings

1. Manages media relations
2. Oversees audience side of the theatre
3. Literary advisor and researcher
4. Oversees construction and safe execution of sets

(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-4, R-3, S-1
(D) P-2, Q-3, R-4, S-1

104. What is a 'Batten' in stagecraft?
(A) A wooden or metal pipe from which scenery, lights, or curtains are suspended
(B) A type of stage makeup
(C) The pit where musicians sit
(D) A heavy curtain

105. Consider the following regarding traditional Japanese Noh theatre:
I. The stage is made of polished cypress wood.
II. Large ceramic jars are placed under the stage for acoustic resonance.
III. It features an elaborately painted front curtain that rises rapidly.
IV. The chorus sits on the stage during the performance.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I and IV only

106. A theatre wants to perform a play focusing heavily on direct audience interaction, eye contact, and dissolving the barrier between actor and spectator. The most suitable architectural space is:
(A) An Arena or Black Box
(B) A massive Proscenium
(C) A Roman Cavea
(D) A traditional Noh stage

107. Read the following Assertion (A) and Reason (R) regarding proscenium staging and choose the correct option.
Assertion (A): The use of the 'fourth wall' is heavily emphasized in Proscenium theatres.
Reason (R): The proscenium arch physically frames the stage, allowing naturalistic staging where actors can pretend the audience does not exist.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

108. Which statement is correct regarding 'Aharya Vidhi' in Indian Traditional Theatre (like Yakshagana or Kathakali)?
(A) It utilizes highly codified, elaborate costumes and vibrant facial makeup to denote character types (e.g., paccha, kathi).
(B) Costumes and makeup are subtle and realistic.
(C) Actors wear regular street clothes.
(D) Aharya strictly means stage lighting.

109. Arrange the hierarchy of typical theatre management in chronological order from highest executive authority to operational execution:
I. Board of Directors
II. Producer / Artistic Director
III. Stage Manager
IV. Run Crew
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

110. All of the following are types of stage curtains EXCEPT:
(A) Gobo
(B) Grand Drape
(C) Teaser
(D) Tormentor

111. Consider the following statements about 'Children's Theatre':
I. It is designed specifically for youth audiences.
II. It often relies on engaging, clear narratives.
III. It completely avoids difficult or emotional subjects.
IV. It can be performed by adults, children, or a mix.
V. Its only purpose is babysitting.
(A) I, II, III, and IV

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(B) II, III, and V
(C) I, IV, and V
(D) I, II, and IV

112. Identify the incorrect pair regarding sound design.
(A) Acoustics - The properties of a room that dictate how sound bounces
(B) Lavaliere - A massive speaker hung above the stage
(C) Foley - Live sound effects created during performance
(D) Soundscape - The ambient audio environment created for a scene

113. During a technical rehearsal, the director notices that an actor's face is completely shadowed when they stand downstage. The lighting designer must correct this case by:
(A) Turning off the backlights
(B) Changing the actor's makeup
(C) Adjusting the focus and intensity of the front light on the downstage zone
(D) Moving the set pieces

114. Identify the correct pair regarding architectural stage terms.
(A) Wings - The area directly above the stage
(B) Fly loft - The offstage areas to the side
(C) Green Room - The ticket booth
(D) Apron - The part of the stage extending past the proscenium arch toward the audience

115. Designing an overly heavy and rigid set for a touring production causes which effect?
(A) Significant logistical issues and higher transportation costs
(B) Increased ease of transport
(C) Better acoustics
(D) Quicker load-in times

116. A community theatre wants to produce a musical but has a very limited budget for musicians. Which competency is essential for the musical director in this situation?
(A) Demanding the theatre hire a 30-piece orchestra
(B) Re-orchestrating the score for a small, versatile live band or utilizing high-quality backing tracks
(C) Forcing actors to sing a cappella regardless of the score
(D) Canceling the musical numbers

117. Which of the following is an incorrect statement about the Roman theatre?
(A) It was usually a free-standing structure.
(B) The orchestra was heavily used for choral dancing.
(C) It featured a large, raised stage called the pulpitum.
(D) The seating area was known as the cavea.

118. What is the most appropriate reason for using a 'Black Box' theatre?
(A) Its neutral space allows for various seating and stage configurations.
(B) It is the most economical structure for a company to paint and maintain.
(C) The dark interior hides accumulated stage dirt and dust from the viewers.
(D) It absorbs all ambient sound, making electronic microphones mandatory.

119. What is 'Playback Theatre'?
(A) Theatre where actors lip-sync to a recorded track
(B) Showing a recorded video of a play
(C) An applied theatre form where audience members tell personal stories, which actors instantly improvise on stage
(D) Rehearsing a play backwards

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120. Read the following statements regarding global theatre traditions and choose the correct option.
Statement I: In traditional Indian theatre, 'Aharya' includes the use of masks.
Statement II: Chinese classical theatre (Xiqu) relies heavily on literal, realistic props rather than symbolic ones.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

121. What defines 'Costume Plot' in stagecraft?
(A) The storyline of a fashion play
(B) A secret compartment in a dress

(C) A chart documenting every character's costumes, changes, and scene occurrences
(D) The storage room for garments

122. A community theatre organization applies Boal's techniques. Which outcome are they conceptually aiming for?
(A) Achieving commercial Broadway success
(B) Facilitating critical thinking and enabling citizens to rehearse solutions to social oppression
(C) Creating perfect aesthetic beauty
(D) Preserving ancient religious rituals

123. All of the following are associated with Elizabethan theatre architecture EXCEPT:
(A) The Globe
(B) The Swan
(C) The Rose
(D) The Colosseum

124. The implementation of 'Theatre in Education' (TIE) typically causes participants to:
(A) Engage actively in problem-solving and ethical questioning through drama
(B) Become passive observers
(C) Focus entirely on vocal projection techniques
(D) Ignore curricular subjects

125. Which is the most appropriate role of the 'Chorus' in Greek classical architecture/staging?
(A) They remained strictly in the Skene.
(B) They sat in the Prohedria with the priests.
(C) They occupied the Orchestra, serving as commentators, dancers, and mediators between the action and audience.
(D) They operated the Machina.

126. What was the 'Scaenae frons' in Roman theatre?
(A) The elaborate, multi-storied architectural backdrop
(B) The curtain
(C) The seating for the senators
(D) The underground trap system

127. Read the following statements regarding theatre management and choose the correct option.
Statement I: Theatre management involves budgeting, scheduling, and marketing.
Statement II: Theatre management does not concern itself with box office operations.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

128. Match the practitioner in List I to their associated applied or educational theatre movement in List II.
List I: Practitioner
P. Augusto Boal
Q. Dorothy Heathcote
R. Viola Spolin
S. Jonathan Fox
List II: Applied/Educational Movement
1. Playback Theatre
2. Theatre Games
3. Mantle of the Expert (TIE)
4. Theatre of the Oppressed
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-4, Q-1, R-2, S-3
(D) P-1, Q-2, R-3, S-4

129. What is a 'Dimmer' in stagecraft?
(A) An actor who forgets their lines
(B) An electrical device that controls the intensity of a lighting instrument
(C) A piece of dark scenic fabric
(D) The stage manager's headset

130. Consider the following statements about Sanskrit Natyagruha:
I. It was typically built as a temporary structure for festivals.
II. Natyashastra describes three shapes: rectangular, square, and triangular.
III. The stage was divided into two areas: the acting area and the backstage.
IV. It featured an elaborate proscenium arch.
(A) II and III
(B) I and II
(C) III and IV
(D) I and IV

131. In designing a set for a thrust stage, what design principle must be strictly applied?

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(A) Building large, opaque walls on the sides of the stage
(B) Using heavy front curtains for scene changes
(C) Keeping all scenic elements low or strictly upstage to avoid blocking sightlines for the wrap-around audience
(D) Placing the tallest furniture at the downstage edge

132. Read the following Assertion (A) and Reason (R) regarding community theatre and choose the correct option.
Assertion (A): Community theatre plays a vital role in cultural democratization.
Reason (R): It provides ordinary citizens the opportunity to participate in theatrical creation, regardless of professional training.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

133. Which of the following is a correct statement regarding stage makeup?
(A) Makeup is never used in small intimate theatres.
(B) Prosthetics are only used in cinematic applications, never on stage.
(C) Stage lighting often washes out natural facial features, making makeup necessary for definition.
(D) Base foundation should always be three shades lighter than the actor's natural skin.

134. Which of these is a competency required for an effective Theatre Stage Manager?
(A) The ability to write original scripts
(B) High-level organizational skills, communication, and the ability to work under pressure during live performances
(C) Proficiency in classical ballet
(D) Wealth to fund the production

135. All of the following are considered 'Other Arts' frequently integrated into theatre production EXCEPT:
(A) Dance / Choreography
(B) Visual Arts / Scenic Painting
(C) Music / Composition
(D) Medical Surgery

136. Consider these elements of Aharya Vidhi in classical Indian theatre:
I. Mukhavarana (masks)
II. Alankara (ornaments)
III. Angarachana (painting of the body/ makeup)
IV. Vasan (clothing)
V. Vachika (dialogue)
Identify the combination that strictly falls under Aharya:
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

137. Identify the incorrect pair of sound terminology.
(A) Pitch - High or low frequency of a sound
(B) Volume - The loudness of a sound
(C) Timbre - The duration of a sound
(D) Reverb - The persistence of sound after it is produced

138. A theatre company performing 'Invisible Theatre' in a shopping mall notices security approaching aggressively. The actors de-escalate without breaking the illusion. This case demonstrates:
(A) The inherent risks and required improvisational skill in invisible theatre
(B) The need for large proscenium arches in malls
(C) Poor costume design
(D) Standard ticket sales procedures

139. Identify the correct pair regarding theatre management.
(A) Royalty - A king watching the play
(B) Net Profit - The money spent on marketing
(C) Gross Revenue - Total income generated before any expenses are deducted
(D) Audit - The audition process

140. Failing to properly ground electrical lighting instruments on stage directly causes:
(A) A severe risk of electrocution and fire hazard
(B) The lights to change color
(C) The actors to speak louder
(D) Better acoustic resonance

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141. As a director staging a play in an 'Arena' format, which staging competency is crucial?
(A) Keeping actors facing 'downstage' at all times
(B) Hiding actors behind large flats
(C) Using the front curtain effectively
(D) Using a 'clock' or 'directional' staging method to ensure all sides of the audience get dynamic views

142. Which statement is incorrect regarding the 'Elizabethan stage'?
(A) It was a thrust stage.
(B) It utilized elaborate, changeable painted backdrops.
(C) It had a trapdoor leading to "hell".
(D) The audience in the yard stood during the performance.

143. What is the most appropriate definition of 'Props' (Properties)?
(A) Items used to support the structural integrity of the theatre building
(B) The financial shares and assets owned by the executive producer
(C) Any object handled by an actor on stage or used to dress the set
(D) The professional way an actor behaves while waiting backstage

144. What does the term 'Theatre in Education' (TIE) primarily focus on?
(A) Teaching professional acting skills to adults in a studio environment
(B) Constructing modern university theatre structures for public use
(C) Securing government funding for specialized drama schools and academies
(D) Using theatrical elements to educate youth on specific social issues

145. Read the following statements regarding Chinese Teahouse theatre and choose the correct option.
Statement I: The 'Teahouse theatre' in China provided a relaxed atmosphere where patrons drank tea and ate during the performance.
Statement II: The stage in a Teahouse theatre was completely hidden from the audience.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

146. What is the definition of a 'Sightline' in theatre design?
(A) The line drawn on the floor for actors to walk on
(B) The unobstructed view from the audience to the stage
(C) The rope used to pull the curtain
(D) The script line that the actor reads

147. A production requires a magical transition where a solid wall suddenly reveals a hidden forest behind it. Applying concept knowledge, which material should the designer use for the wall?
(A) Plywood
(B) Scrim
(C) Canvas
(D) Velour

148. All of the following are roles within theatre management EXCEPT:
(A) Choreographer
(B) Artistic Director
(C) Managing Director
(D) Development/Fundraising Director

149. The introduction of the 'Proscenium Arch' during the Renaissance caused:
(A) A decrease in scenic elements
(B) The elimination of the audience
(C) The development of perspective scenery and the framing of stage action
(D) The return to outdoor amphitheaters

150. What is the most appropriate strategy for a Community Theatre to increase local engagement?
(A) Charging Broadway-level ticket prices
(B) Hosting open auditions and producing plays relevant to local interests
(C) Auditioning only out-of-town professionals
(D) Performing exclusively in foreign languages without translation

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151. What was the 'Thymele' in a classical Greek theatre?
(A) The costume room
(B) The altar to Dionysus located in the center of the orchestra
(C) The crane used for flying
(D) The VIP seating

152. Read the following statements regarding costume design and choose the correct option.
Statement I: 'Costume' in theatre is merely clothing that actors wear to look attractive.
Statement II: Costume design reveals character traits, social status, time period, and psychological states.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

153. Match the applied theatre concepts in List I with their definitions in List II.
List I: Applied Theatre Concepts
P. Joker
Q. Spect-actor
R. Forum Theatre
S. Image Theatre
List II: Definitions
1. Audience member who intervenes in action
2. Facilitator of the session
3. Sculpting bodies to show concepts
4. Rehearsing solutions to oppression
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-4, R-1, S-3

154. What is a 'Technical Rehearsal' (Tech)?
(A) A rehearsal focused solely on the actors' emotions
(B) The first read-through of a play
(C) A financial audit of the production
(D) A rehearsal integrating sets, props, lighting, and sound with the actors

155. Consider the following about stage lighting:
I. Intensity refers to the brightness of the light.
II. Distribution refers to where the light hits the stage.
III. Color is achieved using gels or LEDs.
IV. Movement refers only to the actors, not the light.
Which of the above statements are correct?
(A) II, III, and IV
(B) I, III, and IV
(C) I and II only
(D) I, II, and III

156. A sound designer wants to evoke a sense of a vast, empty cathedral. Applying sound concepts, they should add which effect to the actor's microphone?
(A) High pitch shift
(B) Heavy reverberation (reverb)
(C) Total muting
(D) Fast distortion

157. Read the following Assertion (A) and Reason (R) regarding traditional Indian theatre preparations and choose the correct option.
Assertion (A): In traditional Indian theatre, 'Nepathya' is treated with reverence.
Reason (R): It is the sacred space where actors transform into characters, often deities, through ritualistic makeup and costuming.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

158. Which statement is correct regarding the 'Box Office' in modern theatre organization?
(A) It manages the lighting cues.
(B) It acts as the primary point of sales and customer service for ticket buyers.
(C) It is where the actors eat their meals.
(D) It constructs wooden boxes for sets.

159. Arrange the following steps of a theatrical production process in chronological order:
I. Casting
II. Dress Rehearsal
III. Play Selection
IV. Opening Night
(A) I, III, II, IV
(B) III, I, II, IV

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(C) III, II, I, IV
(D) I, II, III, IV

160. All of the following are parts of a Proscenium stage EXCEPT:
(A) The Arch
(B) The Cavea
(C) The Apron
(D) The Orchestra Pit

161. Consider the following roles in a standard theatre organization:
I. House Manager
II. Box Office Manager
III. Usher
IV. Scenic Painter
V. Concessions Attendant
Which combination of roles works exclusively in the "Front of House" (FOH)?
(A) I, II, IV, and V
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

162. Identify the incorrect pair regarding children's theatre.
(A) Participatory Theatre - Audience remains completely silent and still
(B) TIE - Theatre in Education
(C) TYA - Theatre for Young Audiences
(D) Didactic Theatre - Aims to teach a moral or lesson

163. A theatre's marketing budget is slashed by 50%. The management decides to focus purely on grassroots, community-driven promotion. This case is an example of:
(A) Poor stagecraft
(B) Sound design
(C) Strategic resource allocation and community engagement
(D) Nepathya vidhi

164. Identify the correct pair regarding theatre architecture.
(A) Vomitory - A hallway leading to the dressing rooms
(B) Pit - The lighting booth
(C) Traps - The curtains
(D) Fly system - The system of ropes and pulleys to hoist scenery

165. The use of heavy, historical, and multi-layered costumes in an intense physical theatre performance is likely to cause:
(A) Improved actor mobility
(B) Better lighting effects
(C) Actor exhaustion and restriction of movement
(D) An increase in audience capacity

166. A theatre educator is running a workshop for teenagers on anti-bullying. Which competency is most critical for the facilitator using TIE methods?
(A) The ability to sing operatically
(B) The ability to safely guide emotional discussions and de-role participants
(C) The ability to operate a light board
(D) The ability to sew costumes

167. Which statement is incorrect regarding the 'Arena' stage?
(A) It provides an intimate experience.
(B) Actors must project their voices in multiple directions.
(C) The audience sits on all sides.
(D) It allows for massive, tall backdrops to be used freely.

168. What is the most appropriate definition of 'Theatre of the Oppressed'?
(A) Theatrical techniques aimed at promoting social change and empowerment
(B) A movement specifically designed to oppress the viewing audience
(C) Plays written exclusively about the lives of historical tyrants
(D) Theatrical performances conducted entirely in complete darkness

169. What is a 'Goulan' in the context of Chinese theatre history?
(A) A type of stage makeup
(B) A stringed musical instrument
(C) A commercial theatre enclosure or playhouse popular in the Song and Yuan dynasties
(D) The royal decree banning theatre

170. Read the following statements regarding theatre production roles and choose the correct option.
Statement I: The 'Director' is responsible for

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members seated at tables.
III. The stages were strictly in an 'Arena' format.
IV. Goulan were commercial entertainment districts.
Which of the above are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I and IV only

231. In a production set in a tiny, realistic modern apartment, the designer wishes to show the passage of time from dawn to dusk. Applying lighting concepts, they should rely heavily on:
(A) Strobe lights
(B) Turning all lights off completely
(C) Using purely green gobos
(D) Gradual shifts in color temperature (cool blues to warm ambers) and angle adjustments

232. Read the following Assertion (A) and Reason (R) regarding the role of a Dramaturg and choose the correct option.
Assertion (A): In modern theatre organization, the role of a Dramaturg is essential for historical plays.
Reason (R): The Dramaturg researches historical context, provides literary analysis, and assists the director in conceptual authenticity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

233. Which statement is correct about 'Children's Theatre'?
(A) It must strictly avoid any conflict or sadness.
(B) It often utilizes highly visual stagecraft, clear narratives, and sometimes interactive elements.
(C) It is only performed in schools, never in professional venues.
(D) It requires children to write the scripts.

234. An actor forgets a crucial prop (a letter) before entering the stage. What competency must the actors on stage utilize to handle this case?
(A) Improvising dialogue to explain the missing letter while maintaining the scene's momentum
(B) Stopping the play to wait for the prop
(C) Blaming the stage manager over the microphone
(D) Skipping to the end of the play

235. All of the following are examples of 'Applied Theatre' EXCEPT:
(A) Theatre in Education
(B) Prison Theatre projects
(C) A Broadway revival of a musical
(D) Reminiscence Theatre with the elderly

236. Consider the following elements of classical 'Aharya':
I. Costumes
II. Ornaments
III. Facial makeup/painting
IV. Stage props
V. Vocal inflection
Which combination of the above elements are used for stage classical 'Aharya'?
(A) II, III, IV, and V
(B) I, II, III, and IV
(C) I, III, IV, and V
(D) I, II, IV, and V

237. Identify the incorrect pair regarding staging architecture.
(A) Proscenium - Picture frame stage
(B) Arena - Audience on four sides
(C) Black Box - Flexible seating
(D) Thrust - Audience on one side only

238. A community theatre organization relies primarily on volunteer actors, but hires a professional director. This case is an example of:
(A) Pro-Am (Professional-Amateur) collaboration common in community theatre
(B) Illegal labor practices
(C) Theatre in Education
(D) Traditional Sanskrit staging

239. Identify the correct pair regarding stage makeup.
(A) Spirit Gum - Lip gloss
(B) Crepe hair - Eye shadow
(C) Chiaroscuro - Highlighting and shadowing
(D) Foundation - Colored light gel

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180. Consider the following about Elizabethan 'Groundlings':
I. They stood in the pit or yard.
II. They paid the lowest admission price.
III. They were seated in the highest galleries.
IV. They were known to interact vocally with the actors.
(A) I, II, and III
(B) II, III, and IV
(C) I and IV only
(D) I, II, and IV

181. A scenic designer must build a two-story house set that actors can safely climb. Applying stagecraft knowledge, which structure must be heavily reinforced?
(A) The Flats
(B) The Scrim
(C) The Platforms and stairs
(D) The Cyclorama

182. Read the following Assertion (A) and Reason (R) regarding stage lighting and choose the correct option.
Assertion (A): Lighting is often considered the 'glue' that pulls a theatrical production together.
Reason (R): Lighting integrates the sets, costumes, and actors by establishing mood, time, and unifying the visual aesthetic.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

183. Which statement is correct regarding the 'Development' or 'Fundraising' department in theatre organization?
(A) They design the lighting plot.
(B) They write the dialogue for the actors.
(C) They build the set props.
(D) They are responsible for securing grants, donations, and sponsorships.

184. A new community theatre lacks an elaborate fly system. Which competency is essential for the set designer?
(A) Designing modular, rolling set pieces (wagons) that can be manually moved
(B) Designing heavy backdrops that require hoisting
(C) Canceling all scene changes
(D) Relying entirely on digital holograms

185. All of the following are examples of Hand Props EXCEPT:
(A) A sword
(B) A teacup
(C) A sofa
(D) A letter

186. Consider the following statements about Theatre of the Oppressed:
I. It was created by Augusto Boal.
II. It blurs the line between actor and audience.
III. It is heavily utilized in applied theatre.
IV. It discourages audience participation.
V. 'Forum Theatre' is its most well-known form.
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

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187. Identify the incorrect pair regarding ancient stage architecture.
(A) Greek - Theatron
(B) Roman - Scaenae frons
(C) Sanskrit - Vikrishta
(D) Elizabethan - Hashigakari

188. A production stages a realistic dinner scene. The actors eat real food and drink real water. This creates an issue with:
(A) Sourcing and resetting consumable (perishable) props daily
(B) Abstract lighting design
(C) The box office sales
(D) The flying system

189. Identify the correct pair regarding sound in theatre.
(A) Foley - A type of lighting gel
(B) Amplifier - A microphone
(C) Underscore - Music played underneath dialogue to enhance mood
(D) Speaker - A quiet acoustic space

190. Placing bright white lights directly beneath an actor's face (up-lighting) causes:
(A) Unnatural, dramatic shadows often

the overall artistic vision of the production.
Statement II: The 'Producer' is responsible for raising funds and managing the business aspects of the production.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

171. What does 'Chiaroscuro' refer to in the context of stage makeup?
(A) The use of bright, unnatural colors
(B) The glue used for applying beards
(C) The removal of all makeup
(D) The technique of using highlight and shadow to alter facial structure

172. Applying the concept of 'selective visibility' in lighting design means:
(A) Turning on all lights to maximum brightness
(B) Illuminating only what the audience needs to see and hiding what they shouldn't
(C) Only lighting the audience
(D) Lighting the stage with a single candle

173. All of the following are primary components of 'Stagecraft' EXCEPT:
(A) Set Design
(B) Lighting Design
(C) Playwriting
(D) Prop Construction

174. Integrating live musicians onto the stage rather than in the pit causes:
(A) The actors to lose their voices
(B) The need for fewer lights
(C) The ticket prices to decrease
(D) The music to become a diegetic part of the performance space

175. What is the most appropriate function of an 'Understudy' in a theatre organization?
(A) To learn a specific role to replace the regular actor in case of absence
(B) To design the costumes
(C) To sell tickets
(D) To sweep the stage

176. Which of the following describes the Roman 'Pulpitum'?
(A) The underground tunnels
(B) The raised stage acting area
(C) The seating for the emperor
(D) The decorative facade

177. Read the following statements regarding community and applied theatre and choose the correct option.
Statement I: Community theatre provides a platform for local artistic expression.
Statement II: Applied theatre uses drama to address specific educational or social issues in non-theatrical environments.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

178. Match the set design terms in List I with their descriptions in List II.
List I: Set Design Terms
P. Flat
Q. Platform
R. Wagon
S. Scrim
List II: Descriptions
1. A raised walkable surface
2. A mobile platform on wheels
3. A lightweight timber frame covered with scenic canvas
4. A semi-transparent fabric
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-1, R-2, S-3

179. What does 'Aharya' in the context of Kathakali heavily rely on?
(A) Street clothing
(B) Total nudity
(C) Voluminous skirts, heavy headdresses, and elaborate painted faces
(D) Subtle modern suits

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(A) Scaenae Frons
(B) Skene
(C) Tiring House
(D) Hashigakari

202. Read the following statements regarding Kabuki makeup and choose the correct option.
Statement I: Make-up in classical Japanese Kabuki (Kumadori) uses strict color symbolism.
Statement II: Red lines in Kumadori signify villainy and cowardice.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

203. Match the theatre architecture terms in List I with their specific locations in List II.
List I: Theatre Architecture Term
P. Pit/Yard
Q. Cavea
R. Theatron
S. Gallery
List II: Location
1. Roman Theatre
2. Greek Theatre
3. Elizabethan Ground Level
4. Elizabethan Upper Seating
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-3, Q-1, R-2, S-4

204. What does the term 'Strike' mean in theatre stagecraft?
(A) The dismantling and removal of the set, lights, and props after a production closes
(B) To hit an actor
(C) A union dispute
(D) Lighting a match on stage

205. Consider the following statements about 'Applied Theatre':
I. It occurs in non-traditional spaces.
II. It prioritizes social or educational change.
III. It actively involves the participants/audience.
IV. It only uses classical Shakespearean texts.
(A) II, III, and IV
(B) I, III, and IV
(C) I, II, and III
(D) I and IV only

206. A director uses 'Theatre of the Oppressed' to address local housing issues. To allow the audience to step in and try solutions, they must apply which specific technique?
(A) Forum Theatre
(B) Invisible Theatre
(C) Proscenium staging
(D) Classical mime

207. Read the following Assertion (A) and Reason (R) regarding the thrust stage and choose the correct option.
Assertion (A): The 'Thrust Stage' offers a highly intimate theatrical experience.
Reason (R): The stage extends into the audience, placing viewers close to the action on three sides.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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208. Which statement is correct regarding 'Theatre Management'?
(A) The Managing/Executive Director oversees the financial, marketing, and operational aspects.
(B) The Artistic Director handles only the payroll and taxes.
(C) The Stage Manager dictates the marketing strategy.
(D) The Box Office is responsible for designing sets.

209. Arrange the following steps of a stage manager's duties in chronological order:
I. Calling cues during the performance
II. Creating the prompt book during rehearsals
III. Taping out the ground plan on the rehearsal floor
IV. Writing the nightly rehearsal/show report
(A) III, II, I, IV
(B) I, II, III, IV

associated with horror or mystery
(B) A natural, flattering daylight effect
(C) The actor to become invisible
(D) A comedy effect

191. A House Manager must resolve a dispute where two patrons claim the same seat. Which competency is essential?
(A) Scenic painting
(B) Costume sewing
(C) Script analysis
(D) Conflict resolution and customer service

192. Which statement is incorrect regarding 'Theatre in Education' (TIE)?
(A) It incorporates interactive workshops.
(B) It requires the students to take formal exams on acting.
(C) It aims to teach curriculum concepts or social values.
(D) The actor-teachers facilitate the learning experience.

193. What is the most appropriate strategy when designing costumes for a period play on a tight budget?
(A) Purchasing authentic museum antiques
(B) Performing the play in modern street clothes and ignoring the period
(C) Creating silhouette-accurate garments using cheaper modern fabrics and strategic alterations
(D) Canceling the play

194. What is the primary function of a 'Gobo' in stage lighting?
(A) To dim the lights
(B) To hold the gel in place
(C) To change the light bulb
(D) To project a specific shape, texture, or pattern onto the stage

195. Read the following statements regarding the 'Open Stage' and choose the correct option.
Statement I: The 'Open Stage' lacks a proscenium arch.
Statement II: The 'Open Stage' creates a sharper separation between the audience and performers.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

196. What does 'Nepathya' translate to in practical modern terms in classical Indian theatre?
(A) The stage manager
(B) The Green Room / Backstage
(C) The front row
(D) The spotlight

197. Applying the principles of 'Aharya' to a modern minimalist play, a director might:
(A) Use heavy, traditional Kathakali makeup
(B) Use a single symbolic prop or distinct color of clothing to denote a character's essence
(C) Eliminate all actors
(D) Use a massive elaborate set

198. All of the following are types of stage architecture EXCEPT:
(A) Proscenium
(B) Thrust
(C) Arena
(D) Cyclorama

199. Lack of communication between the set designer and lighting designer often causes:
(A) A flawless technical rehearsal
(B) Increased ticket sales
(C) Shadows cast by set pieces onto critical acting areas
(D) Better acoustic resonance

200. What is the most appropriate definition of a 'Community Theatre'?
(A) A theatre funded entirely by a monarch for private entertainment
(B) A professional theatre that only performs for international festivals
(C) A high-capacity commercial Broadway venue located in a city center
(D) A theatre run by and for local residents using volunteer talent

201. Which architectural element was central to the staging of Elizabethan plays, acting as the background and dressing area?

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(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

221. What is the definition of a 'Cue' in theatre stagecraft?
(A) A line of dialogue
(B) A signal for a change in lighting, sound, or stage action
(C) A long wooden stick
(D) The final bow

222. Applying the concept of 'Theatre in Education', a facilitator stops a scene about peer pressure to ask the observing students what the character should do next. This demonstrates:
(A) Forum Theatre techniques adapted for educational interactivity
(B) Poor memorization by the actors
(C) A complete breach of theatrical ethics
(D) Classical Greek staging

223. All of the following are responsibilities of the 'Producer' EXCEPT:
(A) Securing the rights to the play
(B) Hiring the Director
(C) Acting the lead role
(D) Raising financial backing

224. A heavy use of thick, dark stage makeup and harsh, angled lighting on an actor's face causes:
(A) A flattening effect, making them look younger
(B) A decrease in volume
(C) The audience to fall asleep
(D) Exaggerated features, often used to age a character or make them look sinister

225. What is the most appropriate role of 'Marketing and PR' in a theatrical organization?
(A) To generate audience interest, sell tickets, and build the organization's public image
(B) To design the stage sets
(C) To sew the costumes
(D) To call the lighting cues

226. What was the 'Machina' used for in Greek theatre?
(A) Pumping water to the audience
(B) Lowering a 'god' onto the stage
(C) Changing the scenery
(D) Amplifying sound

227. Read the following statements regarding Japanese stagecraft and choose the correct option.
Statement I: The Japanese Noh stage uses minimal realistic scenery.
Statement II: The Japanese Kabuki stage frequently uses elaborate scenic devices like revolving stages and trapdoors.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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228. Match the lighting instrument in List I with its primary characteristic in List II.
List I: Lighting Instrument
P. Fresnel
Q. Ellipsoidal
R. PAR can
S. Followspot
List II: Primary Characteristic
1. Hard-edged focusable beam
2. Soft-edged wash light
3. Manually tracked light for moving targets
4. Durable, wash light with parabolic reflector
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-4, S-3

229. What defines a 'Set Prop' in stagecraft?
(A) A small item carried by an actor
(B) The lighting fixtures
(C) A large item of furniture or scenery that actors interact with
(D) The makeup kits

230. Consider the following statements about Chinese Classical Playhouses (Xiqu):
I. Early performances often took place in temple courtyards.
II. Teahouse theatres featured audience

(C) II, III, I, IV
(D) III, I, II, IV

210. All of the following are traditional tools of a lighting designer EXCEPT:
(A) Gels
(B) Spirit Gum
(C) Gobos
(D) Dimmers

211. Consider the following elements of Stage Make-up:
I. Foundation
II. Highlights and Shadows
III. Spirit Gum and Crepe Hair
IV. Rouge and Lip color
V. Fresnel and Ellipsoidal
Which combination of the above elements are used for stage make-up?
(A) II, III, IV, and V
(B) I, III, IV, and V
(C) I, II, III, and IV
(D) I, II, IV, and V

212. Identify the incorrect pair regarding children's or applied theatre.
(A) TIE - Dorothy Heathcote
(B) Epic Theatre - Antonin Artaud
(C) Theatre of the Oppressed - Augusto Boal
(D) Theatre Games - Viola Spolin

213. A small community theatre company faces a severe financial deficit. To survive, the board must decide to cut costs. Which case action aligns with sensible theatre management?
(A) Firing all volunteers
(B) Renting a 2000-seat professional venue
(C) Selecting a play with a small cast and minimal set requirements for the next slot
(D) Refusing to sell tickets

214. Identify the correct pair regarding theatre management.
(A) Strike - Auditioning new actors
(B) Royalties - Paying for electricity
(C) House - The backstage area
(D) Load-in - Bringing the set into the theatre space

215. Ignoring sightlines when designing a set for a Proscenium stage causes:
(A) The audience sitting on the extreme left or right to miss critical action
(B) The actors to speak louder
(C) The lights to overheat
(D) Better acoustic resonance

216. A technical director is overseeing the construction of a heavy second-story balcony on stage. Which competency is absolutely paramount?
(A) Aesthetic color blending
(B) Structural engineering and safety load calculations
(C) Sewing abilities
(D) Make-up application

217. Which statement is incorrect about 'Nepathya' in the Natyashastra?
(A) It was the green room.
(B) It was located behind the main stage.
(C) It was the space where the audience sat.
(D) Actors used it to change costumes and apply makeup.

218. What is the most appropriate definition of 'Aharya Abhinaya'?
(A) Acting through the use of the spoken word and vocal tones
(B) Acting through physical gestures and hand movements
(C) Acting through involuntary and internal emotional responses
(D) Acting through costume, makeup, and architectural stage decor

219. What was the 'Orchestra' in a classical Greek playhouse?
(A) The area where the musicians played violins
(B) The seating area for the commoners
(C) The circular dancing place for the chorus
(D) The dressing room

220. Read the following statements regarding sound design and choose the correct option.
Statement I: Sound design in theatre only consists of pre-recorded sound effects.
Statement II: Sound design includes the amplification of actors' voices, ambient soundscapes, and live music integration.
(A) Both Statement I and Statement II are correct

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240. The absence of a physical 'Fourth Wall' in an Arena stage causes:
(A) The actors to be completely hidden
(B) A more naturalistic acting style but demands 360-degree blocking awareness
(C) The sound to echo infinitely
(D) The necessity for tall backdrops

241. As a theatre manager negotiating a contract for a touring show, which competency is most required?
(A) Understanding technical riders, box office splits, and union requirements
(B) Knowing how to sew a hem
(C) Designing a lighting plot
(D) Applying stage makeup

242. Which statement is incorrect regarding the Roman 'Cavea'?
(A) It refers to the seating area for the audience.
(B) It was the dressing room for actors.
(C) It was often divided into sections by social class.
(D) It was supported by arches and vaults.

243. What is the most appropriate reason for using 'Non-diegetic sound' in a play?
(A) To represent the sound of a ringing phone located on the stage
(B) To electronically amplify an actor's voice for a large auditorium
(C) To signal the end of the intermission to the gathering audience
(D) To underscore a scene with emotional music only the audience hears

244. What was the primary purpose of the 'Hanamichi' in classical Japanese Kabuki?
(A) To serve as an extended runway through the audience for dramatic entrances and exits
(B) To store props
(C) To hide the musicians
(D) To rotate the scenery

245. Read the following statements regarding different theatre sectors and choose the correct option.
Statement I: Applied theatre focuses heavily on the therapeutic or educational outcomes for the participants.
Statement II: Commercial theatre focuses on artistic quality and financial return.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

246. What does 'Nepathya Vidhi' refer to in the context of stagecraft?
(A) The rules governing audience behavior
(B) The procedures and rituals of preparation in the green room before performance
(C) The rules of stage lighting
(D) The architectural structure of the proscenium arch

247. Applying 'Aharya' principles to costume design in traditional Indian theatre means the designer must:
(A) Use whatever modern street clothes are currently available to the cast
(B) Design costumes that utilize a strictly monochromatic color palette
(C) Avoid the use of facial makeup and body paint entirely for the actors
(D) Adhere to codified rules where specific colors denote character types

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248. All of the following belong to Theatre Management functions EXCEPT:
(A) Marketing
(B) Box Office
(C) Directing the Actors
(D) Human Resources

249. A failure in the fly system's counterweight mechanics causes:
(A) An improvement in lighting cues
(B) The sound system to malfunction
(C) A sudden, dangerous drop of heavy scenic elements onto the stage
(D) Increased ticket sales

250. What is the most appropriate overarching goal of 'Theatre Design and Techniques'?
(A) To create a unified visual environment that supports the narrative
(B) To completely overshadow the actors and

class and ticket pricing
(D) To serve as an acoustic barrier for the courtyard seating area

273. How did audiences typically observe performances in classical Chinese play houses?
(A) From a single, forward-facing perspective through a proscenium arch
(B) Exclusively from enclosed balconies positioned high above the stage
(C) From underneath the main structural pathways and raised walkways
(D) From multiple angles within a communal courtyard

274. According to the passage, the architecture of classical Japanese play houses became an active participant in what aspect of the performance?
(A) The narrative progression
(B) The commercial ticket sales
(C) The natural hillside acoustics
(D) The elimination of stagecraft

275. Which of the following summarizes the comparative architectural priorities of classical Chinese and Japanese play houses?
(A) Both entirely abandoned platform stages for open-air natural hillside settings
(B) Chinese prioritized linear extensions, while Japanese prioritized courtyards
(C) Chinese used courtyard focus; Japanese used linear extensions
(D) Both focused exclusively on minimizing acoustic projection for the audience

Direction : Please read the following source carefully.

The execution of various kinds of play production relies heavily on the fundamentals and functions of comprehensive stage craft. In a contemporary production scenario, a unified design is achieved through the meticulous integration of sets, lights, costumes, make-up, sound, props, other arts, and theatre music. The sets provide the foundational spatial environment, defining the physical parameters of the world, while props furnish this space with specific, actionable objects utilized by the performers. Concurrently, the functions of lights and sound transcend mere visibility and audibility; they are critical in establishing atmospheric shifts, temporal changes, and emotional undercurrents. Costumes and make-up serve as immediate visual extensions of character identity, translating psychological states into readable external markers. Furthermore, the integration of theatre music and other arts operates synchronously with these physical elements to heighten the narrative rhythm. A case study in play production demonstrates that if the stage craft elements are desynchronized—such as mismatched lighting and theatre music—the thematic coherence collapses. Thus, the primary function of these fundamentals is to operate as an interconnected communicative system across various kinds of play production.

Based on the above source, attempt the following five questions.

276. What fundamental function do sets serve in a play production according to the passage?
(A) Foundations for spatial and physical parameters
(B) Specific, actionable objects used by performers during the play
(C) They establish temporal changes and atmospheric shifts through audio
(D) They serve as immediate visual extensions of character identity

277. How does the passage describe the function of props in stage craft?
(A) As foundational structures defining physical world parameters
(B) As visual markers solely used to translate psychological states
(C) As elements that transcend visibility to establish temporal shifts
(D) As specific, actionable objects utilized by the performers

278. Beyond basic visibility and audibility, what do lights and sound achieve in stage craft?
(A) The construction of rigid architectural seating frames for the public
(B) Establishing atmospheric shifts and emotional undercurrents
(C) The physical division of backstage and onstage zones for the actors
(D) The physical dressing and styling of the performers for the show

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When examining the spatial evolution of playhouses, researchers often contrast Elizabethan theatre architecture with the development of the Proscenium stage. In a typical Elizabethan theatre scenario, the architecture featured a multi-tiered, circular or polygonal structure surrounding an open courtyard where groundlings stood. The stage itself jutted out into the audience, facilitating a deeply interactive and presentational style of performance. This architectural model required a unique approach to staging, as the audience viewed the action from three sides, embedding the performers within the spectator space. In sharp contrast, the emergence of the Proscenium theatre architecture introduced a strict spatial division. The proscenium arch acts as an architectural frame, creating a "picture window" through which the audience, seated directly in front, observes the play. In a production case study, directors shifting a play from an Elizabethan structure to a Proscenium stage must fundamentally alter their blocking and visual composition. The Proscenium model conceals stagecraft mechanics behind the arch, promoting an illusionistic staging approach, whereas the Elizabethan architecture embraces a highly visible, participatory dynamic between the actors and the surrounding audience members.

Based on the above source, attempt the following five questions.

256. What structural feature characterized the open courtyard of the Elizabethan theatre architecture?
(A) An enclosed roof covering all spectator seating
(B) A multi-tiered, circular or polygonal surrounding structure
(C) An architectural arch separating actors from groundlings
(D) A strictly forward-facing seating arrangement for all patrons

257. How does the Proscenium stage architecture frame the performance for the audience?
(A) By projecting the stage deep into a surrounding circular courtyard area
(B) By seating the audience on three distinct sides of the performance space
(C) By completely eliminating any architectural division between various spaces
(D) By creating a picture window with front seating

258. In an Elizabethan theatre, from how many sides did the audience typically view the action?
(A) Three sides
(B) One side only
(C) Two sides only
(D) Four sides total

259. Why must directors fundamentally alter their visual composition when moving a play from an Elizabethan to a Proscenium stage?
(A) The Proscenium stage requires performers to interact directly with groundlings
(B) The Elizabethan stage heavily conceals stagecraft behind structural archways
(C) Its strict spatial division and illusionistic staging
(D) The Elizabethan stage relies exclusively on forward-facing blocking techniques

260. According to the passage, what dynamic is embraced by Elizabethan theatre architecture?
(A) A highly visible, participatory dynamic with the audience
(B) An illusionistic staging approach focused on concealment
(C) A strict architectural boundary preventing audience interaction
(D) A frontal-only performance style with hidden stagecraft

Direction : Please read the following source carefully.

The spatial configuration of modern play productions heavily relies on specific architectural forms, notably the Thrust Stage, Arena, and Open Stage, each dictating distinct staging methodologies. In a practical staging scenario utilizing a Thrust Stage, directors must navigate a performance area that extends into the auditorium, with audience members seated on three sides. This architecture combines the intimate actor-audience relationship of early platforms with a defined backstage area for scenic elements. Alternatively, the Arena theatre architecture, or theatre-in-the-round, completely surrounds the performance space with seating on all sides. A case study of an Arena production demonstrates that directors must continuously

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intimate character detail
(C) Rigorous visual characterization and backstage organization
(D) They focus entirely on the commercial success of the play production

Direction : Please read the following source carefully.

The conceptual equivalents of Aharya and Nepathya vidhi extend significantly into the stage craft practices of Chinese and Japanese Traditional theatre. When analyzing a case study of traditional Asian performance, researchers draw parallels between the Indian concept of Aharya—extrinsic representation through costumes and make-up—and the meticulously codified visual aesthetics in traditional Chinese and Japanese performances. In Chinese Traditional theatre, the visual language of costumes and vividly painted faces functions similarly to Aharya, using standardized color palettes to immediately broadcast a character's loyalty, treachery, or valor. Similarly, Japanese Traditional theatre utilizes highly specific, stylized masks and elaborate garments that serve this same extrinsic communicative function. Furthermore, the principles aligned with Nepathya vidhi—the strict protocols governing the backstage preparation area—are equally paramount in these traditions. In Japanese Traditional theatre, the backstage area operates under highly structured rules where the physical donning of the costume and mask is treated as a rigorous, transformative ritual. This comparative analysis demonstrates that the structural fundamentals of Aharya and Nepathya vidhi provide a valuable lens for understanding the systematic approach to visual stage craft across major Asian traditional theatres.

Based on the above source, attempt the following five questions.

286. How does Chinese Traditional theatre achieve the conceptual equivalent of Aharya?
(A) By utilizing raised walkways to create physical closeness with the audience
(B) By removing all visual adornments to focus entirely on vocal projection
(C) By relying strictly on illusionistic lighting and naturalistic props
(D) By using color palettes to broadcast character traits

287. In Japanese Traditional theatre, what specific items serve the extrinsic communicative function similar to Aharya?
(A) Standardized painted faces and naturalistic stage sets for the play
(B) Acoustic instruments and complex scenic structures for the venue
(C) Stylized masks and elaborate garments
(D) Unpainted faces and modern everyday clothing for the performers

288. The strict protocols governing the backstage preparation area in Asian traditions align with which Indian concept?
(A) Natyagruha structural dimensions
(B) Nepathya vidhi
(C) Aharya principles
(D) Vikrishta model

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289. How is the physical donning of the costume and mask treated in the backstage area of Japanese Traditional theatre?
(A) As a casual procedure based on actor preference or the director's style
(B) As an entirely public event performed on the thrust stage for the crowd
(C) As an irrelevant step in the narrative progression of the entire show
(D) As a rigorous and transformative ritual

290. According to the passage, what does the comparative analysis of these traditional theatres demonstrate?
(A) They offer a lens for systematic visual stagecraft
(B) That Asian traditional theatres reject the use of visual stagecraft entirely
(C) That Indian concepts are the only valid methods for stage management today
(D) That Chinese and Japanese theatres failed to develop systematic backstage rules

Direction : Please read the following source carefully.

The successful execution of a theatrical season requires rigorous frameworks of theatre management and organization. In an operational case study of a modern performance institution, theatre management encompasses the strategic

266. What does the term "Vikrishta" signify in the context of the Natyagruha discussed in the passage?
(A) A large-scale outdoor performance venue
(B) A rectangular architectural configuration
(C) A strictly circular seating arrangement
(D) A space designated exclusively for musicians

267. Why is the medium size (Madhyam) of the Natyagruha emphasized in Sanskrit theatre architecture?
(A) To accommodate the maximum possible number of spectators in a single venue
(B) To keep facial expressions and dialogue perceptible
(C) To allow for grandiose, large-scale structural scenic designs and machinery
(D) To eliminate the need for distinct backstage and performance areas for actors

268. According to the passage, the layout of the Vikrishta – Madhyam Natyagruha dictates specific zones for which of the following?
(A) Actors and musicians
(B) Groundlings and upper-tier audiences
(C) Proscenium frames and illusionistic sets
(D) Commercial vendors and administrators

269. What does the Vikrishta – Madhyam Natyagruha prioritize over grandiose, large-scale structures?
(A) Unbounded spatial freedom with no structural divisions
(B) Complete reliance on natural topographies and hillsides
(C) An intimate and highly controlled acoustic and visual environment
(D) An arena-style setup with seating completely surrounding the stage

270. How is the architectural space of the Vikrishta – Madhyam Natyagruha divided?
(A) Into randomized seating zones based on specific spectator social preference
(B) Between a purely spiritual zone and a purely commercial or financial zone
(C) Into three equal outdoor courtyards without any permanent roof structure
(D) Into seating and structured performance/ backstage areas

Direction : Please read the following source carefully.

An analysis of Asian performance architecture highlights the distinct structural features of Chinese and Japanese play houses of the classical era. In classical Chinese play houses, the architectural design frequently centered around a thrust-like platform stage, often roofed, protruding into an open courtyard. This arrangement meant that audiences observed the highly stylized performances from multiple angles, requiring the architectural layout to accommodate both prominent acoustic projection and a vibrant, communal viewing experience. In a comparative case study, classical Japanese play houses reveal highly specialized architectural innovations designed to support their unique performance modes. The classical Japanese theatre architecture incorporated specific structural pathways, such as raised walkways extending directly through the audience seating, bridging the gap between the primary stage and the spectators. These Japanese play houses were meticulously engineered to facilitate grand entrances and exits, making the architecture an active participant in the narrative progression. While Chinese play houses prioritized a courtyard-style communal focus, classical Japanese play houses introduced linear extensions and structured zones, demonstrating how Asian theatre architecture evolved to serve the specialized stagecraft and spatial demands of their respective classical eras.

Based on the above source, attempt the following five questions.

271. What structural feature was central to the architectural design of classical Chinese play houses?
(A) A raised walkway extending directly through the audience seating
(B) A strictly enclosed proscenium arch masking the backstage
(C) A thrust-like platform stage protruding into an open courtyard
(D) An arena setup without any roofed structure

272. In classical Japanese play houses, what was the primary purpose of the raised walkways?
(A) To house the specialized musicians and technical lighting personnel
(B) To bridge the gap for entrances and exits
(C) To separate the audience members by social

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rotate the action, as there is no traditional upstage or downstage, and scenic elements must be minimized to preserve sightlines from every angle. Meanwhile, the Open Stage architecture provides a platform without a proscenium arch, offering a more flexible and unbounded spatial relationship. By eliminating the architectural frame, the Open Stage encourages a unified spatial experience, requiring stagecraft functions to rely more heavily on lighting and costuming rather than extensive structural sets to define the performance environment.

Based on the above source, attempt the following five questions.

261. Which architectural form extends into the auditorium with the audience seated on three sides?
(A) The Arena Stage
(B) The Open Stage
(C) The Proscenium Stage
(D) The Thrust Stage

262. Why must directors continuously rotate the action in an Arena theatre architecture?
(A) Because the stage possesses an architectural frame blocking the rear view
(B) Due to the lack of upstage/downstage and seating on all sides
(C) Because the performance area only faces one single direction for the viewers
(D) Because scenic elements are typically massive and block the overhead lighting

263. What is a key characteristic of the Open Stage architecture according to the passage?
(A) It heavily relies on massive structural sets for design
(B) It completely surrounds the actors with seating on four sides
(C) It provides a platform without a proscenium arch
(D) It maintains a strict separation between audience and backstage

264. In an Open Stage production, what elements do stagecraft functions rely more heavily on due to the lack of an architectural frame?
(A) Traditional upstage markers and heavy scenic backdrops
(B) Elaborate archways and strict audience seating dividers
(C) Enclosed set pieces that conceal the actors completely
(D) Lighting and costuming rather than extensive structural sets

265. What advantage does the Thrust Stage offer regarding scenic elements?
(A) It combines intimacy with a defined backstage area for scenery
(B) It eliminates the need for any lighting design
(C) It allows for massive sets on all four sides of the audience
(D) It requires scenic elements to be entirely eliminated for sightlines

Direction : Please read the following source carefully.

The architectural principles of classical Indian performance spaces are rigorously detailed in the context of Sanskrit theatre, with particular emphasis on specific structural dimensions and layouts. A definitive case study in this tradition is the Vikrishta – Madhyam Natyagruha, an intermediate-sized, rectangular theatre architecture specifically prescribed for optimal performance dynamics. In this Sanskrit theatre model, the architectural space is meticulously divided to serve distinct functions: a carefully proportioned seating area for the spectators and an equally structured performance and backstage area. The Vikrishta – Madhyam Natyagruha represents an ideal acoustic and visual environment, ensuring that the subtle nuances of facial expressions and spoken dialogue remain clearly perceptible to the entire audience. Researchers analyzing this rectangular (Vikrishta) and medium-sized (Madhyam) configuration note its strict adherence to acoustic science and spatial harmony. The layout dictates specific zones for actors and musicians, seamlessly integrating the staging mechanics with the spiritual and aesthetic dimensions of the performance. This specific Natyagruha design underscores the sophisticated engineering of classical Sanskrit theatre, prioritizing an intimate and highly controlled environment over grandiose, large-scale structures to support intricate performative techniques.

Based on the above source, attempt the following five questions.

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279. What happens to a play production if stage craft elements, like lighting and music, are desynchronized?
(A) The production becomes entirely illusionistic
(B) The audience seating must be rearranged
(C) The thematic coherence collapses
(D) The narrative rhythm becomes completely unregulated

280. How do costumes and make-up function within the communicative system of stage craft?
(A) They establish the background spatial environment and the set boundaries
(B) They heighten the narrative rhythm purely through audio cues and music
(C) They furnish the space with actionable physical objects for the actors
(D) Translating character psychology into external markers

Direction : Please read the following source carefully.

In classical Indian and Indian Traditional theatre, the conceptual frameworks of stage craft are intricately defined by the principles of Aharya and Nepathya vidhi. Aharya refers specifically to the performative aspect of expression achieved through costumes, make-up, and personal adornment. In a staging case study of classical Indian theatre, the application of Aharya is not merely decorative but highly codified, where specific colors and stylized garments immediately communicate a character's temperament, social status, and moral alignment to the audience. Complementing this is the concept of Nepathya vidhi, which governs the backstage practices and the preparation space itself. Nepathya vidhi outlines the systematic procedures and spatial rules for the dressing room, dictating how actors transition from their everyday identities into their theatrical personas before entering the stage. In Indian Traditional theatre, the strict observance of Nepathya vidhi ensures that the transformative process of applying Aharya is conducted with disciplined reverence. Together, these two foundational principles establish a rigorous methodology for visual characterization and backstage organization, forming the core of traditional stage craft methodologies in the Indian performative context.

Based on the above source, attempt the following five questions.

281. What does the principle of Aharya specifically refer to in Indian Traditional theatre?
(A) Aharya expression
(B) Architectural design of the seating area for spectators
(C) The backstage preparation rules and spatial divisions for performers
(D) The musical accompaniment provided during the live performance

282. According to the passage, the application of Aharya in classical Indian theatre is described as:
(A) Merely decorative and entirely arbitrary for the specific performance
(B) Codified traits, status, and moral alignment
(C) Unregulated and dependent on individual actor preference or style
(D) Focused exclusively on modern illusionistic stage aesthetics and sets

283. What is governed by the concept of Nepathya vidhi?
(A) The structural engineering of the main performance platform and the stage
(B) Backstage procedures and dressing room spatial rules
(C) The financial and organizational management of the theatre institution
(D) The acoustic adjustments made to the auditorium space and seating area

284. In the context of Nepathya vidhi, what transition occurs in the dressing room?
(A) Actors transition from everyday identities into theatrical personas
(B) The audience transitions from the courtyard into the seating zones
(C) The lighting transitions from natural daylight to artificial illumination
(D) The musicians transition from instrumental to vocal performances

285. How do Aharya and Nepathya vidhi function together in traditional Indian stage craft?
(A) They create an unregulated environment for experimental acting styles
(B) They prioritize architectural grandeur over

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and stimulate measurable behavioral change. Similarly, community theatre is structurally organized around the active participation of local residents rather than professional practitioners. It serves as a localized organizational tool to foster civic cohesion and articulate collective regional narratives. Collectively, these distinct forms demonstrate how theatrical methodologies can be adapted from mere aesthetic entertainment into highly functional instruments for education, social intervention, and grassroots community organization.

Based on the above source, attempt the following five questions.

296. What is a primary focus of Children's theatre as described in the passage?
(A) Integrating performance techniques into academic curricula for testing
(B) Utilizing non-traditional settings like rehabilitation centers for change
(C) Articulating regional narratives solely through the participation of residents
(D) Psychological and aesthetic engagement of young audiences

297. How does theatre in education differ functionally from other specialized paradigms?
(A) It integrates techniques into curricula for learning outcomes
(B) It relies entirely on professional actors performing in commercial venues
(C) It prioritizes complex illusionistic stagecraft over explicit pedagogy
(D) It addresses specific social issues strictly outside of the school settings

298. Where does applied theatre typically utilize theatrical practices?
(A) Exclusively within commercial proscenium stages and traditional buildings
(B) In rehabilitation centers or conflict zones
(C) Strictly within specialized classical architectural venues and courtyard stages
(D) Inside academic classrooms as a complete substitute for standard curricula

299. Community theatre is structurally organized around the active participation of whom?
(A) Highly trained professional artistic directors and designers
(B) Local residents instead of professionals
(C) Institutional theatre management personnel and administrators
(D) Academic curriculum developers and educational researchers

300. According to the passage, what do these specialized performance paradigms collectively demonstrate?
(A) These methodologies serve education and social intervention
(B) That classical architectural stagecraft is superior to modern frameworks
(C) That aesthetic entertainment should be the sole focus of any performance
(D) That professional practitioners are mandatory for fostering civic cohesion

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coordination of administrative, financial, and logistical resources necessary to sustain ongoing productions. This involves budgeting, audience development, and the allocation of physical spaces. Effective theatre organization structurally divides responsibilities between the artistic personnel, who focus on the creative elements of stagecraft, and the management personnel, who focus on infrastructural sustainability. For instance, while directors and designers conceptualize the performance, theatre management ensures that materials are procured, schedules are maintained, and marketing campaigns reach the intended demographics. A breakdown in organizational structure frequently leads to production delays and financial deficits. Furthermore, theatre management must navigate the legal and safety protocols of the performance venue, ensuring compliance with labor practices and audience security. By analyzing this organizational model, researchers observe that the symbiotic relationship between artistic vision and stringent administrative oversight is the defining characteristic of sustainable theatre management, rendering it an indispensable component of institutional theatrical practice.

Based on the above source, attempt the following five questions.

291. According to the passage, what does theatre management strategically coordinate?
(A) The emotional undercurrents and thematic coherence of the script
(B) The acoustic adjustments of the traditional play house
(C) Administrative, financial, and logistical resources
(D) The stylistic application of costumes and make-up

292. How does effective theatre organization structurally divide responsibilities?
(A) Artistic versus management focus
(B) Between the lead actors and the supporting musicians exclusively
(C) Between groundlings and upper-tier spectators in the seating area
(D) Between the front-of-house marketing team and the venue's legal department

293. What is the role of directors and designers within the theatrical organization?
(A) Procuring raw materials for the venue
(B) Managing financial deficits and budgets
(C) Ensuring compliance with audience security protocols
(D) Conceptualizing the performance and creative elements

294. According to the operational case study, what is a frequent outcome of a breakdown in organizational structure?
(A) Enhanced thematic coherence
(B) Production delays and financial deficits
(C) Immediate improvements in audience development
(D) A shift from Proscenium to Arena staging

295. What defines sustainable theatre management in institutional theatrical practice?
(A) Total dominance of administrative personnel over artistic directors
(B) The elimination of legal and safety protocols to save financial resources
(C) Symbiosis of artistic vision and administrative oversight
(D) The merging of artistic and logistical roles into a single personnel department

Direction : Please read the following source carefully.

Beyond traditional commercial and classical models, specialized performance paradigms such as Children's theatre, applied theatre, community theatre, and theatre in education serve distinct civic and pedagogical functions. A case study evaluating these models highlights their highly targeted methodologies. Children's theatre focuses on producing performances specifically designed for the psychological and aesthetic engagement of young audiences, often prioritizing interactive stagecraft and clear narrative structures. In contrast, theatre in education integrates performative techniques directly into academic curricula to facilitate learning outcomes, using role-play and dramatic scenarios as explicit pedagogical tools for students. Applied theatre takes performance outside conventional playhouses, utilizing theatrical practices in non-traditional settings—such as rehabilitation centers or conflict zones—to address specific social issues

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the written script in performance
(C) To minimize the need for a live audience during the theatrical event
(D) To serve as an independent art exhibition within the theatre building

Direction : Please read the following source carefully.

In analyzing the foundational paradigms of performance spaces, a comparative examination of Greek and Roman theatre architecture reveals significant structural adaptations. The Greek theatre architecture primarily utilized natural landscapes, embedding seating areas into hillsides to create a harmonious relationship between the performance and the environment. This open-air configuration emphasized the integration of the chorus and actors within a vast, semi-circular spatial arrangement, prioritizing natural acoustics and panoramic sightlines. Conversely, Roman theatre architecture demonstrates a distinct shift toward monumental, freestanding structures. Rather than relying on natural topography, the Romans engineered unified architectural complexes where the seating, orchestra, and stage house were structurally connected into a single, enclosed building framework. In a specific academic case study of classical antiquity performances, researchers note that this transition from Greek environmental integration to Roman structural enclosure significantly altered the acoustic dynamics and audience-performer proximity. Both architectural approaches established the foundational blueprints for subsequent performance spaces, dictating how architectural design directly influences audience reception, staging possibilities, and the spatial dynamics of the theatrical event in early Western performance traditions. Understanding these models is essential for evaluating classical stagecraft.

Based on the above source, attempt the following five questions.

251. How did Greek theatre architecture primarily interact with its physical environment?
(A) It relied entirely on fully enclosed, multi-story, freestanding wooden buildings
(B) It embedded seating into natural hillsides
(C) It engineered flat plains into monumental, artificially constructed stone valleys
(D) It prioritized mobile structures that could move across expansive landscapes

252. According to the passage, which of the following is a defining feature of Roman theatre architecture?
(A) It was constructed as a unified, enclosed building framework
(B) It was integrated naturally into steep mountain ranges
(C) It featured a disconnected stage house and seating area
(D) It relied exclusively on the natural topography of the land

253. What significant change resulted from the transition from Greek to Roman theatre architecture?
(A) The elimination of the need for any complex stagecraft or historical costuming
(B) The rejection of structural enclosures in favor of vast, panoramic hillside views
(C) Changes in acoustic dynamics and performer proximity
(D) The complete removal of seating areas designed for the large performing chorus

254. In the context of Greek theatre, what was the primary purpose of the vast, semi-circular spatial arrangement?
(A) To isolate the audience completely from the surrounding environment
(B) To create a strictly enclosed space for private, interior performances
(C) To ensure that the orchestra and stage house were structurally unified
(D) To prioritize natural acoustics and provide panoramic sightlines

255. The architectural blueprints of Greek and Roman performance spaces directly influenced which of the following?
(A) The economic models and pricing tiers of modern theatrical ticketing systems
(B) The narrative structure and linguistic flow of contemporary applied theatre texts
(C) Spatial dynamics and staging possibilities
(D) The exact page length and physical size of classical antiquity performance manuscripts

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Direction : Please read the following source

ANSWERS

1. (B) To serve as the dancing space for the chorus
In classical Greek theatre, the orchestra was a circular or semi-circular space located between the seating area and the stage. It functioned primarily as the dancing and singing area for the chorus, who served as mediators between the characters and the audience. This central space was vital for the rhythmic movements and choral odes performed during festivals.

2. (A) Both Statement I and Statement II are correct
Roman theatres were freestanding structures built on flat ground using concrete and vaulted arches to support tiered seating. Conversely, Greek theatres were typically constructed into natural hillsides, utilizing the slope to provide support for the theatron. Both architectural styles were designed to optimize sightlines and acoustics for thousands of spectators in an open-air environment, reflecting their respective cultures.

3. (C) P-2, Q-4, R-1, S-3
Greek theatrical architecture consists of several specialized components with specific functions. The theatron was the seeing place for the audience, while the skene served as a backstage tent or hut. The parodos provided an entrance pathway for the chorus, and the machina was a crane used to lower actors portraying gods onto the stage floor during the dramatic performance.

4. (D) A stage extending into the auditorium with seating on three sides
A thrust stage is a performance space that extends into the auditorium, surrounded by the audience on three sides. This configuration creates a more intimate relationship between the performers and the viewers compared to a proscenium stage. It requires careful blocking and set design to ensure that sightlines remain clear for the audience members seated around the projecting platform.

5. (C) I, II, and IV
Elizabethan playhouses typically featured a thrust stage that was open to the sky, allowing for natural lighting. The central standing area for the groundlings was known as the yard or pit. Additionally, a roof called the heavens extended over the stage to protect actors and costumes from the weather, while the proscenium arch was not a common feature.

6. (B) Arena
An arena stage, also known as theatre-in-the-round, features a central performance area completely surrounded by the audience. This layout is ideal for immersive productions that aim to remove the barrier between the actors and the spectators. It presents unique challenges for set designers, as tall scenery cannot be used without obstructing the views of the entire seated audience.

7. (A) Both A and R are true and R is the correct explanation of A.
The proscenium stage is characterized by a large architectural arch that frames the performance like a picture. This physical barrier establishes the fourth wall illusion, where the actors perform as if they are in a self-contained room unaware of the audience. The framing effect separates the spectators from the action, effectively enhancing the realism of the theatrical production.

8. (A) It lacks a proscenium arch, allowing the stage to blend with the audience space.
Open stage architecture is defined by the absence of a proscenium arch, which eliminates the formal frame separating the performers from the audience. This layout allows for a more direct connection and shared space between the stage and the auditorium. It often facilitates a more flexible use of the performance area and encourages audience engagement during the theatrical event.

9. (A) I, II, III, IV
The evolution of theatre architecture began with the Greek theatron, followed by the Roman cavea. During the Renaissance, the Elizabethan yard became prominent in England. Finally, the Italian proscenium arch was developed,

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was a makeup style historically used in American Vaudeville and minstrelsy.

29. (C) Sound whose source is visible on stage or implied to be present by action
Diegetic sound is any sound that originates from within the fictional world of the play. This includes dialogue spoken by characters, sound effects produced by objects on stage like a ringing phone, or music that characters can hear. It contrasts with non-diegetic sound, such as a background musical score, which is intended only for the audience's emotional benefit.

30. (A) I, II, and III
Stage lighting serves several critical functions in a production, including selective visibility, which focuses the audience's attention, and the revelation of form, which makes performers appear three-dimensional. Lighting also establishes the mood and atmosphere of a scene. However, creating the physical script is not a function of lighting, as the script is the written text provided by playwrights.

31. (D) Green/Blue light and pale foundation
To create a sickly or ghostly appearance on stage, lighting designers and makeup artists work together. A pale foundation creates a base that lacks natural warmth, while green or blue lighting filters neutralize any remaining red tones in the skin. This combination results in a ghastly, unnatural complexion that visually communicates the character's poor health or supernatural status.

32. (A) Both A and R are true and R is the correct explanation of A.
In classical Greek theatre, actors wore large masks that were essential for playing multiple roles in a single performance. These masks concealed the individual actor's identity and provided distinct, easily recognizable character types for the audience. By changing masks, a small number of male actors could portray a wide variety of characters, including women, gods, and elderly individuals.

33. (B) It is a walkway extending through the audience used for dramatic entrances.
The hanamichi is a unique architectural feature of the Kabuki theatre, consisting of a long walkway that extends from the stage through the audience area. It is used for dramatic entrances and exits, allowing actors to perform in close proximity to the spectators. This runway enhances the connection between the performers and the audience, making key moments more impactful.

34. (A) To 'call' the show and ensure all cues are executed correctly
During the run of a theatrical production, the stage manager is responsible for calling the show. This involves giving precise signals to the lighting, sound, and fly crews to execute their cues at exactly the right moment. The stage manager ensures that the artistic vision of the director is maintained and that the performance runs smoothly and safely.

35. (C) Building scenic flats
Front of house management involves all aspects of the theatre operation that relate directly to the audience experience. This includes box office sales, ushering, and ensuring audience safety. Building scenic flats, however, is a technical production task handled by the scene shop and the technical director, occurring backstage and away from the public areas of the building.

36. (D) I only
The producer is the primary individual responsible for the financial and overall logistical management of a theatrical production. Their duties include securing funding, managing the budget, and hiring the creative team. While the technical director manages technical logistics and the director handles artistic choices, the producer oversees the entire business side of the production for commercial viability.

37. (C) Strike - The process of auditioning actors
In theatre management and production, strike refers to the process of dismantling the set and removing all equipment from the theatre after the final performance. It is not related to the auditioning of actors. Other terms like royalties, tech riders, and load-in are accurately described as standard industry practices for managing the logistics and legalities of a production.

38. (B) Marketing and Public Relations
The marketing and public relations department is responsible for generating ticket sales and

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19. (C) Two-dimensional frames covered with canvas or wood used for scenery
In stagecraft, flats are lightweight wooden or metal frames covered with canvas, plywood, or other materials and painted to represent walls or scenery. They are fundamental components of theatrical set design, used to create the physical environment of a play. Flats are easily moved and can be joined together to form larger structures or used individually as backdrops.

20. (A) Both Statement I and Statement II are correct
The Fresnel lantern is equipped with a stepped lens that produces a soft-edged, diffused beam of light, making it ideal for general washes. In contrast, the ellipsoidal reflector spotlight uses a more complex lens system and shutters to create a hard-edged, precisely focused beam. Both instruments are essential tools for lighting designers to control stage illumination and mood.

21. (C) A metal stencil placed in front of a light to project a pattern
A gobo is a metal or glass stencil placed inside or in front of a lighting instrument, such as an ellipsoidal reflector spotlight. It works by blocking light in specific areas to project a pattern, shape, or texture onto the stage floor or backdrop. Gobos are commonly used to create visual effects like leafy shadows or window frames.

22. (B) Utilizing highlights and shadows to model three-dimensional facial features
Chiaroscuro is a technique in stage makeup that involves the strategic application of highlights and shadows to model the three-dimensional features of an actor's face. By using lighter and darker tones, a designer can alter the appearance of bone structure or age a character. This technique ensures that the actor's features remain visible under intense lighting.

23. (D) Gel props
Theatrical properties, or props, are generally categorized into hand props, set props, and trim props. Hand props are objects carried by actors, while set props include furniture, and trim props are decorative items like paintings. Gel is not a type of prop; rather, it is a colored filter used in lighting instruments to change the color of the beam.

24. (A) Diegetic sound synchronization creating dramatic tension
Diegetic sound refers to audio whose source is visible on stage or implied to be part of the world of the play, such as a thunder sound effect. When synchronized with visual cues like a blackout, it creates dramatic tension and immerses the audience in the story. This technique is a standard tool in sound design to enhance realism.

25. (C) Ellipsoidal Reflector Spotlight (Profile)
The ellipsoidal reflector spotlight is the most appropriate instrument for projecting a crisp, sharply defined circle of light. It features internal shutters that allow the designer to shape the beam and a moveable lens to adjust the focus. This precision makes it ideal for highlighting a single actor while keeping the surrounding area dark, focusing the entire audience's attention.

26. (A) Acting through costumes, makeup, and stage properties
Aharya abhinaya is one of the four types of representation described in the Natyashastra, focusing on external elements. It includes everything that an actor wears or uses on stage, such as costumes, ornaments, makeup, and stage properties. These visual components are essential for defining character types and establishing the setting, helping the audience identify the role being portrayed.

NODIA

27. (C) Statement I is correct but Statement II is incorrect
In classical Indian theatre architecture, the nepathya refers specifically to the backstage or green room area where actors prepare. It is a private space used for applying makeup and changing costumes, not for public performance. Actors perform their main dances and dramatic actions on the ranga-pitha or ranga-shirsha, which are the designated acting areas in the theatre.

28. (A) P-4, Q-1, R-2, S-3
Theatrical traditions across the world use stylized makeup to define characters. Kumadori is the bold makeup used in Japanese Kabuki to show emotions. Chutti refers to the white paper frame used in Indian Kathakali. Lianpu is the colorful face painting of Beijing Opera, while blackface

66. (B) Routing cables and designing low-profile scenery to prevent blocking views from any angle
In an arena stage configuration, the audience surrounds the performance area on all sides. A technical director must ensure that scenery is low-profile or carefully placed to avoid obstructing anyone's view. Additionally, all cables for lighting and sound must be routed safely and discreetly so they do not pose a tripping hazard or distract from the performance.

67. (C) It relies heavily on elaborate realistic box sets.
Classical Chinese Xiqu is characterized by its minimalism and reliance on symbolic rather than realistic scenery. A table and two chairs are standard props used to represent various settings through movement. It does not use elaborate realistic box sets; instead, it uses highly stylized costumes, symbolic face painting, and gestural acting to convey meaning to the audience.

68. (D) To visually reveal character, status, and context
The primary role of costume design in theatre is to provide visual information about the characters to the audience. Costumes communicate a character's social status, occupation, personality, and the time period and context of the play. While aesthetic beauty and actor comfort are important, the most critical function is to support the storytelling and help viewers understand characters.

69. (C) A Yogo pine tree
A permanent and iconic feature of the classical Japanese Noh stage is the painting of a gnarled pine tree, known as the Yogo pine, on the back wall. This image serves as the only scenery for all plays, symbolizing the sacred space where the divine descends. The unchanging nature of this background reflects the spiritual essence of performance.

70. (D) Statement I is incorrect but Statement II is correct
The prompt book is the master copy of the script maintained by the stage manager. It contains all the technical cues for lighting and sound, as well as the blocking for every actor. During the performance, the stage manager uses this book to call the show and ensure that every technical and artistic element occurs at the correct time.

71. (D) The external embellishments like costume, makeup, and jewelry
In the context of the Natyashastra, Aharya refers to the external elements of a performance that contribute to characterization and atmosphere. This includes costumes, ornaments, makeup, and stage properties. These visual components are one of the four essential modes of expression and are used to transform the actor into the character and establish the setting of the dramatic world.

72. (A) Prioritizing historical accuracy over the practical movement needs of the performer
When a costume designer chooses a period-accurate but restrictive garment like a corset for a physical comedy, they may be hindering the actor's performance. The practical needs of the performer, such as the ability to move freely and breathe deeply during physically demanding scenes, should often take precedence over strict historical accuracy to ensure a successful production for viewers.

73. (C) Biomechanics
Theatre of the Oppressed includes techniques like Legislative Theatre, Forum Theatre, and Rainbow of Desire. These are designed for social intervention and community problem-solving. Biomechanics, however, is a system of actor training developed by Vsevolod Meyerhold in early twentieth-century Russia, focusing on physical precision and acrobatic movement rather than the participatory political goals of Boal's influential work.

74. (A) The reliance on symbolic props, imaginative staging, and strong acting
When a community theatre has a limited budget for elaborate sets, they must rely on alternative methods to engage the audience. This often leads to the use of symbolic props, imaginative staging, and a focus on strong performances to convey the setting and mood. Such constraints can foster creativity, encouraging the use of minimalist designs that challenge the audience's imagination.

75. (D) Interactive theatre practices exploring educational topics with students
Theatre in Education refers to the use of theatrical performances and interactive drama workshops to explore educational topics with students. It is

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managing the public image of a theatre company. When sales are low, this team implements strategies such as subscription models and targeted social media advertising to reach potential audiences. Their goal is to build a relationship with the community and ensure the financial sustainability of productions.

39. (D) Blocking rehearsal - Determining actor movements on stage
A blocking rehearsal is a session where the director determines the precise movements and positions of the actors on the stage. This process is essential for creating clear sightlines and effective stage compositions. Other rehearsal types like dry tech, dress rehearsals, and sitzprobes have different specific focuses, such as technical cues, full costume runs, or music.

40. (A) Tall scenic elements must be placed strictly upstage so they do not block audience sightlines.
Because a thrust stage is surrounded by the audience on three sides, set designers must be careful not to block the views of the spectators. Tall scenic elements, such as walls or large furniture, are typically placed upstage against the back wall to maintain clear sightlines. This architectural constraint requires designers to use more floor-level details and symbols.

41. (C) Augusto Boal
Augusto Boal developed the Theatre of the Oppressed, a set of theatrical techniques designed to help communities address social and political problems. His methods, such as Forum Theatre, allow participants to act out conflicts and rehearse potential solutions in a safe environment. This makes his methodology highly suitable for workshops aimed at resolving community disputes through interactive drama.

42. (A) Its primary goal is to train students to become professional Broadway actors.
Theatre in Education uses theatrical techniques to achieve specific educational goals rather than training students for professional acting careers. These programs often address social issues, historical events, or school curriculum topics through interactive performances and workshops. While it involves performance, the primary objective is to engage students in a learning process and encourage critical thinking about the subject matter.

43. (D) Theatre of the Oppressed
Forum Theatre is a core technique of the Theatre of the Oppressed movement, created by Augusto Boal. It involves a short play that depicts an unresolved social or political problem. Audience members, known as spect-actors, are invited to stop the action and step onto the stage to try out different strategies to change the outcome and overcome oppression.

44. (B) The audience member is invited to intervene and change the action of the play.
The concept of the spect-actor was developed by Augusto Boal to transform the audience from passive observers into active participants. In this model, audience members are encouraged to intervene in the performance and take over a character's role to explore ways of solving a problem. This empowerment allows the audience to practice taking action in a safe setting.

45. (D) Statement I is incorrect but Statement II is correct
Community theatre is primarily performed by local volunteers and non-professional actors rather than highly paid professionals. Its main goal is to foster engagement within a specific local population and create art that reflects their interests and concerns. It provides an accessible platform for community members to participate in the creative process and build social connections through the arts.

46. (D) Drama practice in non-traditional settings for social or educational goals
Applied theatre is an umbrella term for drama practices that take place in non-traditional settings, such as schools, prisons, or community centers. Its primary aim is to achieve social, educational, or therapeutic goals rather than purely aesthetic or commercial success. By using theatre as a tool for change, practitioners work with specific groups to explore identity and issues.

47. (A) Dorothy Heathcote
Dorothy Heathcote was a pioneering drama educator who developed the Mantle of the Expert technique. In this approach, students take on

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the theatre during load-in and integrated with other technical elements during rehearsals.

85. (C) The Skene
A traditional Elizabethan public playhouse included features like the yard for standing spectators, galleries for seated audience members, and a tiring house for actors. The skene, however, is a feature of classical Greek theatre architecture, serving as a backstage building and backdrop. While both structures served similar functions, the terminology and design are specific to their respective historical periods.

86. (B) I, II, IV, and V
Classical Greek theatrical costumes were highly stylized and symbolic. Tragic actors wore elevated cothurni to appear taller, and the chiton was a standard garment. Masks often had built-in megaphones for vocal projection, and comic actors wore padded costumes. These elements helped define character types and ensured that performers were visible and audible to thousands of spectators in amphitheaters.

87. (D) PAR can - Highly complex instrument with internal shutters and gobos
A PAR can is a simple and durable lighting instrument consisting of a lamp and a parabolic aluminized reflector. It is primarily used for broad color washes and does not have internal shutters or the ability to use gobos. Those precision features are characteristic of an ellipsoidal reflector spotlight, which is designed for more complex and focused lighting tasks.

88. (A) Image Theatre
Image Theatre is a technique developed by Augusto Boal where participants use their own bodies or the bodies of others to create human statues. These physical representations are used to explore abstract concepts like oppression, power, or community without using words. This non-verbal approach allows participants to visualize social dynamics and identify areas for change through physical exploration.

89. (C) Arena stage - Requires careful 3D makeup as the audience sees actors from all angles closely
In an arena stage, the audience is very close to the performers and views them from all sides. This requires highly careful and detailed 3D makeup application, as every angle of the actor's face and body is visible. Unlike a proscenium stage where distance allows for more exaggerated makeup, the intimacy of an arena demands subtlety and realism.

90. (A) Lit from the front, it appears opaque; lit from behind, it becomes transparent, allowing magical reveals.
A scrim is a specialized theatrical fabric with a loose weave. When lit from the front at an angle, it appears as a solid, opaque wall or backdrop. However, when the light behind the scrim is increased and the front light is dimmed, the fabric becomes transparent, revealing whatever is backstage. This property is frequently used for dream sequences.

91. (D) Sewing the hems of costumes
A commercial theatre producer must possess high-level business and management skills, such as negotiating royalties, setting ticket prices, and analyzing marketing returns. These tasks are essential for balancing the budget and ensuring financial success. While understanding all aspects of production is helpful, the manual labor of sewing costume hems is a technical task performed by the costume shop.

92. (B) It features a highly realistic, constantly changing scenic background.
Classical Japanese Noh theatre is known for its extreme minimalism and does not use realistic or changing scenic backgrounds. The stage features a permanent painting of a pine tree on the back wall, which remains the same for every play. This lack of realistic scenery focuses the audience's attention on the stylized movements of the actors and the music.

93. (C) The off-stage space used for dressing, makeup, and preparing for entry
In traditional Indian theatre, nepathya is the term used for the off-stage area, equivalent to a modern green room or dressing room. It is the space where actors prepare by applying makeup and putting on costumes. The nepathya is separated from the main stage by a curtain, and it is considered a sacred space where the actor transforms.

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the audience sees. This technique enhances the believability of the scene by grounding the sound physically.

57. (A) Both A and R are true and R is the correct explanation of A.
Sanskrit drama practitioners preferred the Vikrishta or rectangular theatre shape because its specific dimensions optimized visibility and acoustics. The medium size allowed the audience to clearly observe the intricate facial expressions and hear the nuanced vocal variations essential for conveying rasa. This architectural choice ensured that the delicate artistic elements of the performance were accessible to every single spectator.

58. (A) Hand props are items handled or carried by the actors.
Hand props are small items that are handled or carried by actors during a performance, such as letters, swords, or fans. These objects are essential for the action of the play and the development of the characters. In contrast, set props are larger items like furniture, and neither category should be confused with costumes worn by the actors.

59. (A) I, III, II, IV
The history of theatrical lighting began with natural sunlight in outdoor Greek and Roman theatres. Later, indoor performances utilized candles and oil lamps for illumination. The nineteenth century saw the introduction of gas lighting, which offered more control over intensity. Finally, modern theatre employs LED intelligent lighting systems, providing unprecedented precision in color, movement, and automation for productions.

60. (B) Fresnel
Standard stage makeup includes components such as foundation for an even base, rouge or blush for color, and spirit gum for adhering prosthetics or hair. A Fresnel, however, is a type of theatrical lighting instrument used to create a soft-edged beam of light. It is a technical tool used by the lighting department rather than the makeup artist.

61. (D) I, II, III, and IV
Japanese Kabuki theatre is known for its elaborate and spectacular stagecraft. Common features include the hanamichi runway, the mawari-butai revolving stage for quick scene changes, and seri trapdoors for actor appearances. It also utilizes chunori, a rigging system for flying actors. Unlike Noh theatre, Kabuki uses extensive scenic elements and vibrant backdrops to enhance visual storytelling and theatricality.

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62. (B) Sidelight - Washes out the actor's silhouette
Sidelighting is a powerful tool used in theatre to reveal the three-dimensional form of an actor and emphasize their silhouette. It is particularly important in dance and physical theatre for highlighting movement. It does not wash out the silhouette; instead, it provides contrast and definition that separates the performer from the background, unlike front lighting, which flattens features.

63. (C) Booking a large capacity Proscenium house with full fly-system
A production featuring a massive orchestra, many dancers, and complex flying scenery requires a large proscenium theatre. This type of venue provides the necessary stage space for a large cast, a pit for the orchestra, and a full fly system to manage intricate scenery. Additionally, the higher seating capacity is essential for generating enough revenue for costs.

64. (D) Gel - Color filter for lights
In stagecraft, a gel is a thin, heat-resistant plastic sheet placed in front of a lighting instrument to change the color of the beam. This is a fundamental tool for creating mood and atmosphere. Other terms like scrim, spike tape, and cues have specific technical meanings related to fabric transparency, floor markings, and timing signals for the crew.

65. (A) A warmer, perhaps daytime or intimate feeling
Increasing the intensity of warm front lights while decreasing cool back lights shifts the overall color temperature of the stage toward the amber and yellow spectrum. This adjustment typically evokes a sense of warmth, daytime, or an intimate interior environment. Lighting designers use these shifts in color and intensity to visually communicate changes in time or emotional tone.

introducing a framed stage that became the standard for Western theatre. This chronological progression reflects changing social needs and advancements in construction and modern scenic technology.

10. (A) It served as the primary entrance for the chorus.
The scaenae frons was a permanent, highly decorated architectural backdrop in Roman theatres that typically reached the height of the seating area. It featured multiple doors used by actors for entrances and exits. However, it did not serve as the primary entrance for the chorus, as the chorus traditionally entered through the side passages known as the parodoi.

11. (D) I, II, III, and V
The Vikrishta Madhyam is a medium-sized rectangular theatre described in the Natyashastra, measuring sixty-four by thirty-two hastas. It is divided equally into the seating area and the stage area. This specific size was considered ideal because it ensured that the audience could clearly hear the actors' voices and see the delicate facial expressions vital for evoking rasa.

12. (B) Noh stage - Mawari-butai
Traditional Noh theatre features a square stage with a roof and a bridge-like walkway called the hashigakari. It does not utilize the mawari-butai, which is a revolving stage. The revolving stage is a hallmark of Kabuki theatre architecture, allowing for rapid scene changes and dynamic visual transitions that are not characteristic of the more minimalist Noh performance style.

13. (C) Proscenium
Proscenium theatres are designed with a deep backstage area, wings, and a high fly loft. This architectural configuration allows for the concealment of complex rigging, large backdrops, and flying machinery from the audience's view. The proscenium arch serves as a frame that masks the technical elements, making it the most suitable venue for large-scale, spectacle-driven theatrical productions.

14. (D) Teahouse theatre - Informal setting where patrons sat at tables
Chinese teahouse theatres were popular urban venues during the Qing dynasty where patrons sat at tables and consumed tea and snacks while watching performances. This informal setting fostered a unique social atmosphere where the audience could interact more freely than in formal theatres. The architecture supported a close connection between the performers and the patrons within the teahouse.

15. (A) Rapid dispersal and entry of large audience crowds
In Roman theatre architecture, vomitoria were vaulted passageways located beneath the seating tiers. These architectural features were strategically designed to allow thousands of spectators to enter and exit the cavea quickly and efficiently without causing congestion. The use of multiple vomitoria ensured that large crowds could be managed safely and effectively during high-capacity events in massive structures.

16. (B) A bridge-like walkway called Hashigakari
A traditional Noh stage must include the hashigakari, a long, roofed bridge that connects the main stage to the dressing room. This architectural feature is the primary entrance for actors and musicians, symbolizing the transition from the spirit world to the temporal world. Its length allows for highly stylized and slow-paced entrances that are central to Noh aesthetics.

17. (B) It housed the machinery for the revolving stage floor.
The tiring house in an Elizabethan theatre was a multi-story structure located directly behind the stage. It functioned as a dressing room for the actors, a storage space for costumes and props, and provided the doors for actor entrances. It did not house machinery for a revolving stage, as the Elizabethan stage was a fixed platform without such mechanisms.

18. (A) It provides optimal acoustics for vocal clarity and visible facial expressions.
The Natyashastra recommends the medium-sized rectangular theatre because it provides the best acoustic environment for vocal clarity. Since Sanskrit drama relies heavily on intricate vocal delivery and subtle facial expressions to evoke rasa, a smaller space is necessary to ensure the audience can experience these nuances. Larger structures would diminish the impact of the performers' detailed artistic work.

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often performed by professional actor-teachers who engage the audience in problem-solving and critical discussion about social, historical, or health-related issues. The primary goal is to provide a deep learning experience rather than purely entertaining or training actors.

76. (B) The side spaces or verandas flanking the stage
In classical Sanskrit theatre architecture, the mattavarani refers to the two side verandas or pavilions that flank the main stage area. These structures were typically supported by four pillars and served as additional spaces for musicians or for specific parts of the performance. They were an integral part of the rectangular stage layout described in the Natyashastra for symmetry.

77. (D) Statement I is incorrect but Statement II is correct
Community theatre is characterized by its reliance on local volunteers and non-professional actors rather than a focus on commercial profit. Its primary mission is to provide an artistic outlet for community members and to produce theatre that reflects local culture and interests. While it may charge for tickets to cover costs, the emphasis remains on participation and community building.

78. (D) P-1, Q-4, R-3, S-2
Theatrical spaces are defined by the relationship between the stage and the audience. A black box is a flexible space with movable seating. A proscenium theatre features an audience on one side looking through an arch. A thrust stage has the audience on three sides, and an arena stage, or theatre-in-the-round, is completely surrounded by the audience on all sides.

79. (C) A large piece of unframed fabric painted to serve as a scenic background
In scenic stagecraft, a drop is a large, unframed piece of fabric that is painted to serve as a background for a scene. Drops are typically suspended from a batten in the fly loft and can be lowered or raised as needed. They are a common and efficient way to create large-scale environments like landscapes or cityscapes on the stage.

80. (B) I, II, and IV
Sound design encompasses several roles, including the amplification of actors' voices for clarity and the creation of an acoustic environment before and after the show. It also involves foley effects for realistic sounds. While live music is used, modern sound design frequently incorporates recorded tracks and digital soundscapes, making the statement that it never uses recordings entirely incorrect.

81. (B) A facilitator who bridges the actors and the audience
In Augusto Boal's Theatre of the Oppressed, the Joker is a neutral facilitator who manages the interaction between the actors and the audience. The Joker's role is to explain the rules of the session, encourage the spect-actors to participate, and lead the discussion after a performance. They act as a bridge, ensuring that the theatrical process remains focused.

82. (A) Both A and R are true and R is the correct explanation of A.
The rake, or incline, of auditorium seating is a fundamental element of modern theatre design. By sloping the floor, designers ensure that every audience member has an unobstructed sightline toward the stage. This prevents the heads of people in front from blocking the view, ensuring that the visual experience is consistent regardless of where a spectator is seated.

83. (C) It is responsible for ticket sales and reservations.
The box office is the department in a theatre organization responsible for ticket sales, reservations, and managing audience financial transactions. It serves as the primary point of contact for the public when purchasing entry to a show. While it is a part of theatre management, it does not involve construction, actor salaries, or the design of marketing materials.

84. (A) II, III, I, IV
The scenic design process begins with script analysis and meetings with the director to establish a vision. Next, the designer creates rough sketches and a scale model to finalize the look. After approval, the sets are built in the scene shop. Finally, the scenery is brought into

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the roles of specialists or experts in a specific field to solve a fictional problem. This method empowers learners by placing them in positions of responsibility, encouraging them to use their knowledge and research skills within a dramatic context.

48. (B) Commercial Theatre
Theatre of the Oppressed includes various interactive forms such as Image Theatre, Forum Theatre, and Invisible Theatre. These techniques are designed to promote social change and empower marginalized groups. Commercial theatre, on the other hand, is focused on generating profit through mainstream entertainment and does not typically utilize the specific participatory and political methods developed by Augusto Boal.

49. (B) Actors perform a rehearsed scene in a public space without revealing it is a performance, eliciting genuine reactions.
Invisible theatre involves actors performing a carefully rehearsed scene in a public space without revealing that it is a play. Because the bystanders are unaware they are an audience, their reactions are genuine and spontaneous. This technique is used to provoke discussion and raise awareness about social issues in everyday environments, bypassing the traditional barriers of formal theatre.

50. (A) Professional theatre produced specifically with young audiences in mind
Children's theatre refers to professional theatrical productions created specifically for young audiences. These plays typically feature clear narratives, engaging visual elements, and themes relevant to children's lives. While children may sometimes perform, the term usually describes shows produced by adults for the entertainment and education of youth in a professional setting with high production standards for spectators.

51. (C) Parodos
In classical Greek theatre, the parodos refers to the side passageways used by the chorus to enter the orchestra and by the audience to enter the seating area. These pathways were essential for the movement of performers and spectators within the open-air structure. The term also refers to the first choral ode sung by the chorus entering.

52. (C) Statement I is correct but Statement II is incorrect
The ekkyklema was a wheeled platform used in Greek theatre to reveal offstage events, particularly scenes of violence or death that were not shown directly to the audience. Greek dramatic tradition typically avoided performing violent acts on stage. Instead, characters would describe these events, or the ekkyklema would display the aftermath, maintaining the decorum of the performance space.

53. (C) P-4, Q-3, R-1, S-2
Different theatrical traditions have unique architectural features that define their performance spaces. The cavea is the tiered seating area in Roman theatres, while the heavens is the roof over an Elizabethan stage. The hashigakari is the entrance bridge in Japanese Noh, and the mattavarani refers to the side verandas flanking the stage in classical Sanskrit theatre structures.

54. (B) A large curtain or wall at the back of the stage, often used for lighting effects like skies
A cyclorama is a large, often curved, curtain or wall located at the very back of the stage. It is usually made of white or light-colored fabric and is primarily used to catch light and create the illusion of a sky or infinite space. By using different colors of light, designers can change the time or atmosphere.

55. (D) I, II, and III
The proscenium arch became popular during the Italian Renaissance and established the picture-frame stage that separates the audience from the performers. It provides a structural frame that masks the wings and fly loft, allowing technical elements to remain hidden. This layout emphasizes the fourth wall illusion and does not encourage audience movement around the actors during a performance.

56. (A) Practical sound design
Practical sound design involves placing a sound source, such as a speaker, within a prop on stage to create a localized and realistic audio effect. In this case, putting a speaker inside a telephone ensures the sound comes directly from the object

94. (D) To change the color of the light
The primary function of a gel, which is a thin sheet of heat-resistant plastic, is to change the color of the light beam emitted by a theatrical instrument. Lighting designers use a wide variety of colors to establish time of day, mood, and psychological atmosphere. Gels are placed in a holder at the front of the light.

95. (A) Both Statement I and Statement II are correct
The machina was a crane used in classical Greek theatre to hoist actors into the air, typically those portraying gods who needed to appear or disappear suddenly. This architectural device gave rise to the Latin term deus ex machina, meaning god from the machine. It refers to a plot device where a seemingly unsolvable problem is abruptly resolved.

96. (B) The precise staging of actors in order to facilitate the performance
Blocking refers to the specific arrangement and movement of actors on the stage as determined by the director during rehearsals. It involves coordinating where actors stand, when they move, and how they interact with each other and the set. Clear blocking is essential for effective storytelling, maintaining sightlines for the audience, and ensuring the safety of the performers.

97. (B) Using dramatic role-play and interactive narratives to immerse students in the historical context
When using Theatre in Education to teach history, an educator employs dramatic role-play and interactive narratives to engage students. Rather than lecturing, the program might involve students becoming historical figures or citizens in a past era to explore the challenges of that time. This immersive approach makes the subject matter more relatable and encourages students to think critically.

98. (A) Script playwriting
Theatre management involves the business and operational aspects of running a theatre, such as fundraising, audience development, and human resources. While the script is the foundation of a production, the act of playwriting is a creative literary role rather than a management function. Management ensures the resources and audience are available so that the written script can be performed.

99. (C) Execute the manual emergency lighting protocol and coordinate with the master electrician
If the computerized light board fails during a live performance, the stage manager must quickly coordinate with the master electrician to implement emergency protocols. This may involve manually controlling the lights or using a backup system to ensure the show can continue safely. Effective communication and a pre-established plan are critical for managing technical failures without causing panic.

100. (D) Theatre practice in marginalized communities to incite social change
Applied theatre is a form of drama practice that occurs in non-traditional settings, often with marginalized communities, to facilitate social change or education. It focuses on the process of creation and the impact on the participants rather than purely on aesthetic performance. Examples include theatre in prisons, schools, or community centers where drama is used for collective problems.

101. (C) The overall visual and spatial design, including sets, lights, costumes, and actor placement
Mise-en-scène is a comprehensive term that refers to everything the audience sees on the stage. It encompasses the set design, lighting, costumes, and props, as well as the placement and movement of the actors. This overall visual and spatial arrangement is used by the director and design team to communicate the play's themes and establish the specific atmosphere.

102. (B) Both Statement I and Statement II are incorrect
Community theatre is primarily composed of local volunteers and non-professional actors rather than unionized professionals. Applied theatre prioritizes the process and the experience of the participants over achieving aesthetic perfection. Both forms of theatre value social engagement and the impact on the community more than the traditional commercial or high-art standards of mainstream professional theatrical productions.

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177. (A) Both Statement I and Statement II are correct
Community theatre provides a valuable platform for local residents to express themselves through the arts and build social connections. Similarly, applied theatre uses the power of drama to address educational, social, or therapeutic issues in non-traditional settings like schools and community centers. Both forms of theatre emphasize the process of creation and the impact on the local participants.

178. (A) P-3, Q-1, R-2, S-4
Theatrical set design utilizes various structural elements. A flat is a lightweight frame covered with canvas used to create walls. A platform is a raised surface for actors to walk on, while a wagon is a mobile platform on wheels. A scrim is a specialized semi-transparent fabric used for lighting effects and reveals, as its transparency changes constantly.

179. (C) Voluminous skirts, heavy headdresses, and elaborate painted faces
The aharya in Kathakali is highly elaborate and ritualistic. It features voluminous skirts, heavy and ornate headdresses, and vibrant, symbolic facial makeup. These visual elements are used to represent specific character types, such as gods, demons, and heroes. The extensive and codified use of costume and makeup is a hallmark of this classical Indian dance-drama for spectators.

180. (D) I, II, and IV
In an Elizabethan playhouse, groundlings were the spectators who stood in the yard or pit around the thrust stage. They paid the lowest admission price, making theatre accessible to the common people. Groundlings were known for their vocal and active interaction with the actors, creating a lively atmosphere that was a central part of the Elizabethan theatrical experience for everyone.

181. (C) The Platforms and stairs
When building a two-story house set, the safety of the actors is the highest priority. The platforms that form the second floor and the stairs leading up to them must be heavily reinforced to support the weight and movement of the performers. While flats create the visual appearance of walls, the underlying structural integrity of walkable surfaces ensures stability.

182. (A) Both A and R are true and R is the correct explanation of A.
Lighting is often described as the glue of a theatrical production because it unifies all the visual elements. By controlling color, intensity, and focus, lighting designers integrate the sets, costumes, and actors into a cohesive aesthetic. Lighting establishes the mood and time of day, helping tell the story and create a consistent world that enhances the audience's engagement.

183. (D) They are responsible for securing grants, donations, and sponsorships.
The development or fundraising department in a theatre organization is responsible for securing the financial support necessary to operate. This includes writing grant proposals, soliciting donations from individuals, and building relationships with corporate sponsors. Their work ensures the theatre has the resources to produce art, maintain facilities, and provide community programs, making it essential for long-term organizational sustainability.

184. (A) Designing modular, rolling set pieces (wagons) that can be manually moved
If a theatre lacks a fly system to raise and lower scenery, the set designer must find other ways to execute scene changes. Modular, rolling set pieces known as wagons are an effective solution, as they can be manually moved on and off the stage by the crew. This approach requires careful planning of the stage floor space and transitions.

185. (C) A sofa
Hand props are small items that are handled or carried by actors, such as swords, teacups, or letters. These objects are essential for the action and characterization. A sofa, however, is a large piece of furniture that remains on the stage and is categorized as a set prop. While actors interact with it, its size distinguishes it from objects.

186. (A) I, II, III, and V
Theatre of the Oppressed was created by Augusto Boal to blur the line between actor and audience, transforming spectators into participants. It is a fundamental tool in applied theatre and includes Forum Theatre as its most recognizable form. Contrary to one statement, it actively encourages audience participation, using the stage as a laboratory for the exploration of oppression.

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voice without being visually obtrusive. Speakers, on the other hand, are the devices that output the sound to the audience in various configurations.

113. (C) Adjusting the focus and intensity of the front light on the downstage zone
When an actor is in shadow on the downstage zone, the lighting designer must adjust the focus and intensity of the front lights designated for that area. This ensures that the performer's face remains visible as they move closer to the audience. Lighting zones are carefully managed to provide even illumination across the acting area while avoiding unwanted shadows.

114. (D) Apron - The part of the stage extending past the proscenium arch toward the audience
The apron is the part of the stage floor that extends beyond the proscenium arch toward the audience. It provides additional acting space that is physically closer to the spectators. Other terms like wings and fly loft refer to the side and overhead spaces used for storage and rigging, while the green room is where actors wait.

115. (A) Significant logistical issues and higher transportation costs
Designing a set that is excessively heavy and rigid for a touring production creates significant logistical challenges. It increases the number of trucks needed for transportation and the size of the crew required for load-in and load-out, leading to higher costs. Touring sets should ideally be modular, lightweight, and designed for rapid assembly and disassembly to be practically viable.

116. (B) Re-orchestrating the score for a small, versatile live band or utilizing high-quality backing tracks
When a musical production has a limited budget for musicians, the musical director must be creative with the arrangements. This may involve re-orchestrating the score for a smaller band or using high-quality recorded backing tracks. This competency ensures that the musical integrity of the show is maintained while staying within the financial constraints of the local theatre company.

117. (B) The orchestra was heavily used for choral dancing.
In Roman theatre, the orchestra was not primarily used for choral dancing as it was in Greek theatre. Instead, the Roman orchestra was often reduced in size and used as a seating area for senators and other officials. The performances took place on a large, raised stage called the pulpitum, reflecting a shift in focus toward individual actor performance.

118. (A) Its neutral space allows for various seating and stage configurations.
The primary advantage of a black box theatre is its flexibility. The neutral, black-painted room allows for various seating and stage configurations, such as thrust, arena, or proscenium layouts. This versatility enables directors and designers to customize the relationship between the audience and the performers for each production, making it an ideal space for experimental and intimate theatrical works.

119. (C) An applied theatre form where audience members tell personal stories, which actors instantly improvise on stage
Playback Theatre is an interactive form of applied theatre where audience members share personal stories from their lives. A team of actors and musicians then instantly improvises a theatrical piece that reflects the essence of the story. This practice is used in community-building and therapeutic settings to foster empathy and provide a space for individual voices to be heard.

120. (C) Statement I is correct but Statement II is incorrect
In traditional Indian theatre, the use of masks is an integral part of aharya, or external representation. In contrast, classical Chinese opera relies on symbolic props rather than literal ones. For example, an actor might use a whip to represent riding a horse, with the audience understanding the meaning through gestural cues and the shared conventions of performance.

121. (C) A chart documenting every character's costumes, changes, and scene occurrences
A costume plot is a detailed chart created by the costume designer and wardrobe supervisor. It lists every character in the play, the costumes they wear in each scene, and any necessary

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changes. This document is essential for tracking the wardrobe requirements of a production and ensuring that actors have the correct clothing and accessories for every stage moment.

122. (B) Facilitating critical thinking and enabling citizens to rehearse solutions to social oppression
Community theatre organizations use Augusto Boal's techniques to facilitate critical thinking among participants. The goal is to empower individuals to identify social oppression in their lives and to use the stage as a space to rehearse potential solutions. This process-oriented approach values social impact and the development of agency within the community over traditional commercial success or standards.

123. (D) The Colosseum
Famous Elizabethan playhouses in London included The Globe, The Swan, and The Rose. These were typically circular or polygonal structures with open-air yards and tiered galleries. The Colosseum, however, is a massive ancient Roman amphitheater used for gladiatorial contests and public spectacles, representing a completely different architectural tradition and historical period from the English Renaissance theatre.

124. (A) Engage actively in problem-solving and ethical questioning through drama
The implementation of Theatre in Education encourages participants to move beyond passive observation and engage actively in the learning process. Through interactive drama, students explore ethical questions and practice problem-solving in a fictional context. This approach makes learning more dynamic and memorable, helping students to develop empathy and a deeper understanding of complex social and historical issues.

125. (C) They occupied the Orchestra, serving as commentators, dancers, and mediators between the action and audience.
In classical Greek theatre, the chorus occupied the orchestra, which was the central circular space of the amphitheater. They performed choreographed dances and sang odes that provided commentary on the action, reflecting the community's perspective. As mediators between the audience and the characters, the chorus helped clarify themes and heighten the emotional impact of the tragedy or comedy.

126. (A) The elaborate, multi-storied architectural backdrop
The scaenae frons was the permanent architectural backdrop of the Roman stage, often rising multiple stories high. It was elaborately decorated with columns, statues, and niches, and it featured three to five doors that actors used for entrances and exits. This impressive structure served as a grand setting for the play and helped reflect sound toward the audience.

127. (C) Statement I is correct but Statement II is incorrect
Theatre management is a broad field that encompasses budgeting, scheduling, marketing, and the overall operational leadership of a theatre company. Contrary to the second statement, theatre management is deeply concerned with box office operations, as ticket sales are a primary source of revenue and are essential for the financial health and sustainability of any theatrical organization.

128. (B) P-4, Q-3, R-2, S-1
Several practitioners have made significant contributions to applied and educational theatre. Augusto Boal created the Theatre of the Oppressed, and Dorothy Heathcote developed the Mantle of the Expert technique. Viola Spolin is known for her theatre games used in improvisational training, while Jonathan Fox is one of the founders of Playback Theatre, focusing on improvising personal stories.

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129. (B) An electrical device that controls the intensity of a lighting instrument
A dimmer is an essential electrical device in theatrical lighting used to control the amount of power sent to a lighting instrument. By adjusting the dimmer, the technician can increase or decrease the intensity of the light, allowing for smooth transitions and the creation of various moods. Modern lighting systems use computerized dimmers to manage hundreds of lights.

130. (A) II and III
The Natyashastra provides detailed instructions for the construction of playhouses, specifying

three main shapes: rectangular, square, and triangular. It also describes a stage divided into two parts: the acting area and the backstage, which is known as the nepathya. These structures were intended to be permanent buildings designed to provide the best possible environment for dramatic performance.

131. (C) Keeping all scenic elements low or strictly upstage to avoid blocking sightlines for the wrap-around audience
Designing for a thrust stage requires careful consideration of sightlines because the audience is seated on three sides. Set designers must keep scenic elements low or place them strictly upstage against the back wall to ensure they do not block the view for any spectators. This architectural layout encourages a more minimalist and focused design that emphasizes actor movements.

132. (A) Both A and R are true and R is the correct explanation of A.
Community theatre is a key driver of cultural democratization because it makes the arts accessible to a wider range of people. By allowing ordinary citizens to participate in the creation of theatre regardless of their professional training, it breaks down the barriers between artists and the public. This inclusivity fosters a sense of community ownership and diverse voices.

133. (C) Stage lighting often washes out natural facial features, making makeup necessary for definition.
Stage lighting is often extremely bright and can flatten an actor's natural facial features from a distance. Makeup is used to redefine these features through the application of highlights and shadows, ensuring that expressions remain visible to the audience. Even in intimate spaces, makeup is a necessary tool to enhance characterization and counteract the distorting effects of lights.

134. (B) High-level organizational skills, communication, and the ability to work under pressure during live performances
An effective stage manager must possess exceptional organizational and communication skills to coordinate between different departments. They must also be able to work under intense pressure during live performances, where quick thinking is required to manage technical cues or unexpected issues. While artistic knowledge is helpful, the core of the role is maintaining operational integrity and safety.

135. (D) Medical Surgery
Theatre is inherently an interdisciplinary art form that integrates many other disciplines. This includes dance and choreography for movement, visual arts and scenic painting for the environment, and music and composition for the soundscape. While drama may sometimes portray medical surgery on stage for narrative purposes, the practice of medicine itself is not an art form integrated into production.

136. (A) I, II, III, and IV
In the context of Sanskrit drama and the Natyashastra, Aharya abhinaya refers to the external aspects of performance. This combination includes masks, ornaments, body painting and makeup, and clothing. These elements work together to create the visual identity of the character and the world. Vocal dialogue, however, falls under Vachika abhinaya, which is a different category of expression.

137. (C) Timbre - The duration of a sound
Timbre does not refer to the duration of a sound; instead, it describes the unique quality or color of a sound that distinguishes it from others, even when they have the same pitch and volume. Duration is the length of time a sound lasts. Pitch and volume are accurately defined as frequency and loudness, respectively, while reverb is persistence.

138. (A) The inherent risks and required improvisational skill in invisible theatre
Performing invisible theatre in public spaces like shopping malls carries inherent risks, as security or the public may react unpredictably. Actors must possess high-level improvisational skills to manage these interactions and de-escalate situations without breaking character or revealing the performance. This dynamic is central to the technique's goal of provoking genuine reactions and highlighting social issues in real-world settings.

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103. (D) P-2, Q-3, R-4, S-1
Theatre management roles are diverse and specialized. The house manager oversees the audience side of the theatre, while the dramaturg acts as a literary advisor and researcher. The technical director is responsible for the safe construction of sets, and the publicist manages media relations and promotion. Together, these roles ensure that both the production and audience experience are successfully managed.

104. (A) A wooden or metal pipe from which scenery, lights, or curtains are suspended
A batten is a long wooden or metal pipe suspended above the stage as part of a fly system. It is used to hang scenery, lighting instruments, and curtains, allowing them to be raised and lowered during a performance. Battens are essential for managing the vertical space of the stage and for executing rapid scenic changes for large productions.

105. (C) I, II, and IV
Traditional Noh theatre is performed on a stage made of polished Japanese cypress, with large ceramic jars placed underneath to enhance the acoustic resonance of the actors' footwork. The chorus is a permanent presence on stage during the performance. Unlike Kabuki, Noh does not use a front curtain that rises rapidly; instead, it maintains a minimalist aesthetic.

106. (A) An Arena or Black Box
An arena or black box theatre is the most suitable space for productions that require direct audience interaction and the dissolution of the barrier between performers and spectators. These intimate settings allow for eye contact and physical proximity that are impossible in large proscenium houses. The flexible nature of these spaces encourages experimental staging and a shared experience between participants.

107. (A) Both A and R are true and R is the correct explanation of A.
The fourth wall is a theatrical convention particularly associated with proscenium stages, where the architectural arch creates a frame around the action. This frame allows for naturalistic staging, where the actors perform as if the audience is not present, looking through an invisible fourth wall. This separation enhances the realism of the play, making the audience observers.

108. (A) It utilizes highly codified, elaborate costumes and vibrant facial makeup to denote character types (e.g., paccha, kathi).
In traditional Indian theatre forms like Kathakali and Yakshagana, Aharya Vidhi involves the use of highly codified and elaborate costumes. Vibrant facial makeup, such as the paccha and kathi types in Kathakali, is used to denote specific character traits, such as heroism or villainy. These visual elements are essential for character identification and are part of a ritualistic tradition.

109. (A) I, II, III, IV
The hierarchy of theatre management typically begins with the board of directors, who provide governance and high-level oversight. Below them, the producer or artistic director manages the creative and financial operations. The stage manager executes the daily operations and runs the performances, while the run crew handles the physical tasks required to keep the production moving during the show.

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110. (A) Gobo
Standard stage curtains include the grand drape, which is the main front curtain, and teasers and tormentors, which are used to mask the top and sides of the stage. A gobo, however, is not a curtain; it is a metal or glass stencil used in lighting instruments to project patterns. Curtains are part of the soft goods in theatre.

111. (D) I, II, and IV
Children's theatre is designed for youth audiences and typically features engaging narratives and clear storytelling. It can be performed by adults, children, or a mixed cast. Contrary to common misconceptions, children's theatre does not have to avoid difficult or emotional subjects; many productions address complex themes in age-appropriate ways. Its purpose is to provide high-quality artistic experiences for youth.

112. (B) Lavaliere - A massive speaker hung above the stage
A lavaliere is not a massive speaker; it is a very small, wireless microphone that is typically clipped onto an actor's clothing or hidden in their hair. It allows for the amplification of an actor's

an organization, such as the artistic director, managing director, and development director. A choreographer is a creative artist responsible for designing the movement and dance in a production. While they collaborate with the management team, their role is artistic rather than administrative or concerned with business.

149. (C) The development of perspective scenery and the framing of stage action
The introduction of the proscenium arch during the Renaissance revolutionized theatrical production by creating a formal frame for the stage. This structure allowed for the development of perspective scenery, which created the illusion of depth on a flat surface. By framing the action, it established the picture-frame stage, shifting the audience's role to that of observers of reality.

150. (B) Hosting open auditions and producing plays relevant to local interests
To increase local engagement, a community theatre should host open auditions that allow residents of all experience levels to participate. Producing plays that address local interests or concerns also helps build a stronger connection with the community. By being inclusive and relevant, the theatre can become a vital cultural hub where residents feel represented and encouraged to participate actively.

151. (B) The altar to Dionysus located in the center of the orchestra
The thymele was an altar dedicated to the god Dionysus, located in the center of the orchestra in ancient Greek theatres. It served as a reminder of the religious origins of Greek drama, which was performed as part of festivals honoring the god. The thymele was sometimes used by the chorus as a focal point for their dances.

152. (D) Statement I is incorrect but Statement II is correct
Costume design is much more than just providing attractive clothing for actors. It is a critical narrative tool that reveals deep information about a character's personality, social status, and psychological state, as well as the time and place of the story. A successful costume supports the director's vision and helps the audience immediately understand the character's identity.

153. (C) P-2, Q-1, R-4, S-3
Applied theatre uses several specialized terms to describe its methods. The Joker is the facilitator who guides the session, while the spect-actor is an audience member who participates in the action. Forum theatre is the process of rehearsing solutions to social oppression, and image theatre involves sculpting the bodies of participants to represent and explore abstract concepts visually.

154. (D) A rehearsal integrating sets, props, lighting, and sound with the actors
A technical rehearsal is a session where all the technical elements of a production—such as lighting, sound, scenery, and props—are integrated with the performers. This is the first time the actors work in the completed environment, and it allows the crew to practice the timing and execution of every cue. Tech rehearsals are essential for ensuring safety.

155. (D) I, II, and III
Stage lighting has several controllable properties: intensity refers to brightness, distribution refers to the placement of the light, and color is achieved through filters. Movement in lighting can refer to both the movement of the beam itself and the timing of light changes. Therefore, the statement that movement only refers to actors is incorrect in the context of design.

156. (B) Heavy reverberation (reverb)
To create the acoustic atmosphere of a vast, empty cathedral, a sound designer adds heavy reverberation to the actor's microphone. Reverb mimics the way sound reflects off large, hard surfaces, creating a sense of scale and space. This effect helps the audience believe in the size and emptiness of the setting, even when the play is performed indoors.

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157. (A) Both A and R are true and R is the correct explanation of A.
In traditional Indian theatre, the nepathya is considered a sacred space where the transformation of the actor occurs. It is treated with reverence because it is where ritualistic makeup and costuming take place, often representing a passage from the mundane world to the divine realm of characters. This spiritual preparation is an essential part of the artistic process.

139. (C) Gross Revenue - Total income generated before any expenses are deducted
Gross revenue in theatre management refers to the total amount of money generated from ticket sales and other sources before any expenses, such as production costs or salaries, are deducted. This is a key metric for evaluating financial performance. Other terms like royalties and net profit represent the payments to artists and the money remaining after expenses.

140. (A) A severe risk of electrocution and fire hazard
Proper electrical grounding of lighting instruments and equipment is a critical safety requirement on any stage. Failure to ground these systems creates a severe risk of electric shock for the crew and actors, as well as a significant fire hazard due to potential short circuits. Technical directors and master electricians must prioritize safety protocols to protect the theatre property.

141. (D) Using a 'clock' or 'directional' staging method to ensure all sides of the audience get dynamic views
When directing in an arena or theatre-in-the-round format, the director must ensure that the actors are visible to all sides of the audience. A common competency is the use of clock-style or directional staging, where movements are coordinated so that actors rotate and face different sections. This ensures a dynamic experience for every spectator regardless of where seated.

142. (B) It utilized elaborate, changeable painted backdrops.
The Elizabethan stage was characterized by its simplicity and did not use the elaborate, changeable painted backdrops that became common in later centuries. Instead, the architecture of the tiring house served as the permanent background. Setting and atmosphere were primarily established through the spoken word, costumes, and a few symbolic props, rather than large-scale visual spectacle.

143. (C) Any object handled by an actor on stage or used to dress the set
Properties, or props, are all the physical objects used in a theatrical production that are not part of the permanent scenery or costumes. This includes hand props handled by the actors, such as books or weapons, and set props used to dress the environment, such as furniture or lamps. Props are essential for grounded storytelling and performer interaction.

144. (D) Using theatrical elements to educate youth on specific social issues
Theatre in Education is a specific branch of applied theatre that uses theatrical elements to address social, health, and historical topics with young people. It often involves professional actors who work in schools, combining performance with interactive workshops. The focus is on using drama to engage students' empathy and critical thinking, helping them explore complex issues meaningfully.

145. (C) Statement I is correct but Statement II is incorrect
Chinese teahouse theatres were popular venues that offered a social environment where audience members could enjoy tea and food while watching a performance. This informal setting did not hide the stage; rather, the stage was a central feature of the teahouse, often surrounded by tables. This architecture allowed for a high degree of intimacy and interaction during the show.

146. (B) The unobstructed view from the audience to the stage
A sightline in theatre design is the imaginary line of vision between an audience member's eyes and the performance area on stage. Maintaining clear sightlines is a primary concern for architects, set designers, and directors. If sightlines are obstructed by scenery or the heads of other spectators, it diminishes the audience's ability to see the action and fully engage.

147. (B) Scrim
To create a magical reveal where a solid-looking wall suddenly becomes transparent to show a forest, a designer should use a scrim. This specialized fabric appears opaque when lit from the front, but becomes nearly invisible when the lights behind it are turned on. This technique allows for seamless transitions between different settings without moving heavy scenery during the production.

148. (A) Choreographer
Theatre management roles are focused on the business, financial, and operational aspects of

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portion of the audience. Set design in an arena must be low-profile and primarily floor-based to maintain clear sightlines from all four sides.

168. (A) Theatrical techniques aimed at promoting social change and empowerment
Theatre of the Oppressed is an international movement of theatrical techniques used to promote social change and empower individuals. Created by Augusto Boal, it uses drama as a tool for exploring political and social problems, allowing participants to rehearse taking action against oppression. It is based on the idea that theatre can be a laboratory for social transformation.

169. (C) A commercial theatre enclosure or playhouse popular in the Song and Yuan dynasties
During the Song and Yuan dynasties in China, goulan were commercial theatre enclosures or playhouses located in entertainment districts. These venues hosted a wide variety of performances, including drama, acrobatics, and storytelling. Goulan represented the development of professional, urban theatre in China, providing permanent spaces for companies to perform for a paying audience in a bustling commercial environment.

170. (A) Both Statement I and Statement II are correct
The director and the producer have distinct but complementary roles in a theatrical production. The director provides the overall artistic vision, guiding the actors and designers to create a unified performance. The producer manages the business and financial side, including fundraising and budgeting. Together, they ensure that the production is artistically successful and financially viable for the audience.

171. (D) The technique of using highlight and shadow to alter facial structure
In stage makeup, chiaroscuro refers to the technique of using highlight and shadow to alter the three-dimensional appearance of an actor's face. By applying lighter and darker tones, a makeup artist can emphasize bone structure or create wrinkles. This technique ensures that the actor's features remain expressive and visible under the intense and often flattening theatrical stage lights.

172. (B) Illuminating only what the audience needs to see and hiding what they shouldn't
Selective visibility is a fundamental principle of lighting design, where the designer controls what the audience can see at any given moment. By focusing light on specific actors or areas and leaving others in shadow, the designer guides attention and helps tell the story. This technique also allows for the concealment of technical elements or offstage performers.

173. (C) Playwriting
Stagecraft refers to the technical and physical aspects of producing a play, such as set design, lighting design, and prop construction. These disciplines focus on creating the visual and auditory environment of the performance. Playwriting, however, is a literary art form focused on the creation of the script and dialogue. It is considered separate from the technical craft of production.

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174. (D) The music to become a diegetic part of the performance space
When live musicians are placed on the stage rather than in an orchestra pit, they become a diegetic part of the performance space. This means they are visible within the world of the play and can interact with the actors or be acknowledged by the characters. This choice can enhance the theatricality, making the music an active element.

175. (A) To learn a specific role to replace the regular actor in case of absence
An understudy is an actor who learns a specific role in a production so they can step in and perform if the regular actor is unable to do so due to illness or other reasons. This role is essential for ensuring the show can continue without interruption. Understudies must be prepared to go on at any moment's notice.

176. (B) The raised stage acting area
In Roman theatre architecture, the pulpitum was the large, raised wooden platform that served as the primary acting area. It was typically located in front of the scaenae frons and was much wider than the Greek stage. The elevation of the pulpitum improved sightlines for the audience and provided a grand space for the stylized performances of Roman drama.

158. (B) It acts as the primary point of sales and customer service for ticket buyers.
In a modern theatre organization, the box office is the primary point of contact for ticket sales and customer service. It manages all financial transactions related to admissions and provides information to the public about performances and seating. While it is an administrative office, it is essential for generating revenue and building a relationship with the theatre audience.

159. (B) III, I, II, IV
The typical theatrical production process begins with play selection by the artistic director or producer. Next, the director holds auditions and completes the casting process. After several weeks of rehearsal, a full dress rehearsal is conducted with all technical elements. Finally, the production officially begins with opening night, where the show is performed for a public audience and critics.

160. (B) The Cavea
A proscenium stage is defined by its arch, an apron extending toward the audience, and often an orchestra pit for musicians. The cavea, however, is the tiered seating area in ancient Roman and Greek theatres. While modern seating serves the same function, the specific term cavea is an architectural feature of classical amphitheaters rather than the proscenium stage structure.

161. (B) I, II, III, and V
Front of house roles are those that interact directly with the audience or manage the public spaces of the theatre. This includes the house manager, box office manager, ushers, and concessions attendants. A scenic painter, on the other hand, is part of the technical production team that works in the scene shop or on stage and is not involved.

162. (A) Participatory Theatre - Audience remains completely silent and still
Participatory theatre is characterized by the active involvement of the audience rather than their silence. In this form of theatre, spectators are encouraged to respond, join the action on stage, or influence the direction of the story. This interactivity is a key element of many children's theatre and applied theatre programs, aiming to make the experience more engaging.

163. (C) Strategic resource allocation and community engagement
When a theatre company faces a budget cut and shifts its focus to grassroots, community-driven promotion, it is practicing strategic resource allocation. This involves finding cost-effective ways to build audience support through personal connections and local partnerships. By engaging directly with the community, the management can maintain visibility and ticket sales without the need for a large advertising budget.

164. (D) Fly system - The system of ropes and pulleys to hoist scenery
The fly system is a sophisticated system of ropes, pulleys, and counterweights used in many theatres to hoist scenery, lights, and curtains into the air. This allows for rapid and dramatic scene changes. Other terms like vomitory, pit, and traps have specific meanings related to audience pathways, orchestra seating, and stage openings that are incorrectly described in the options.

165. (C) Actor exhaustion and restriction of movement
While heavy and multi-layered historical costumes can provide great visual authenticity, they often lead to actor exhaustion and a significant restriction of movement. This is a critical concern in physical theatre, where mobility is essential. Designers must balance aesthetic needs with the physical demands placed on the actors to ensure a safe and effective performance for the entire duration.

166. (B) The ability to safely guide emotional discussions and de-role participants
In a Theatre in Education workshop dealing with sensitive topics like bullying, the facilitator's most critical competency is the ability to guide emotional discussions safely. They must also be able to de-role participants, helping them transition out of their fictional characters and back into themselves. This ensures the emotional intensity of the drama does not negatively impact students' well-being.

167. (D) It allows for massive, tall backdrops to be used freely.
An arena stage, where the audience surrounds the performers, does not allow for the use of massive, tall backdrops. Any large scenic element placed on the stage would block the view of a significant

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187. (D) Elizabethan - Hashigakari
The hashigakari is a bridge-like walkway that is a hallmark of the classical Japanese Noh stage architecture. It is not associated with the Elizabethan theatre, which used a thrust stage and a tiring house. The Greek theatron, Roman scaenae frons, and Sanskrit vikrishta are all correctly paired with their respective traditions, reflecting the diverse ways cultures structure performance spaces.

188. (A) Sourcing and resetting consumable (perishable) props daily
When a play features a scene with real food and drink, the prop department faces the challenge of managing consumable or perishable props. These items must be sourced fresh and reset for every performance, which can be time-consuming and costly. Additionally, the crew must ensure the safety and hygiene of the food for actors, making it a complex daily task.

189. (C) Underscore - Music played underneath dialogue to enhance mood
Underscore is music that is played quietly beneath the dialogue in a play to enhance the mood or build emotional tension. It is a non-diegetic sound, meaning the characters are unaware of it. Other terms like foley, amplifier, and speaker are incorrectly described; foley involves live sound effects, while amplifiers and speakers are technical devices used for outputting sound.

190. (A) Unnatural, dramatic shadows often associated with horror or mystery
Placing lights directly beneath an actor's face creates unnatural shadows that reverse the effects of natural overhead lighting. This technique is often used in theatre to create a sense of mystery, horror, or the supernatural, as it distorts the features and makes the performer look sinister. It is a powerful tool for visual storytelling and creating specific psychological atmospheres on stage.

191. (D) Conflict resolution and customer service
A house manager must possess strong conflict resolution and customer service skills to handle audience-related issues, such as seating disputes. Their primary goal is to ensure a positive and safe experience for every patron. By resolving disagreements professionally and efficiently, the house manager maintains a smooth operation and protects the reputation of the theatre, which is essential for audience loyalty.

192. (B) It requires the students to take formal exams on acting.
Theatre in Education is focused on learning through drama rather than formal assessment of acting skills. It uses interactive workshops and performances to explore curriculum concepts and social values. While participants may develop their communication and collaboration skills, they are not typically required to take formal exams on acting. The value lies in the experiential and reflective learning process facilitated.

193. (C) Creating silhouette-accurate garments using cheaper modern fabrics and strategic alterations
When designing period costumes on a limited budget, the most effective strategy is to focus on creating an accurate silhouette using inexpensive modern fabrics. By concentrating on the overall shape and key details that define the era, a designer can create a believable historical look without the high cost of authentic materials. Strategic alterations of existing clothing also help stretch budgets.

194. (D) To project a specific shape, texture, or pattern onto the stage
The primary function of a gobo is to project a specific shape, texture, or pattern onto the stage. By placing the metal or glass stencil inside an ellipsoidal reflector spotlight, the designer can create visual effects such as patterns of leaves or abstract textures. Gobos are an essential tool for adding visual interest and depth to the lighting design.

195. (C) Statement I is correct but Statement II is incorrect
An open stage is defined by the absence of a proscenium arch, which removes the formal frame between the performers and the audience. Contrary to the second statement, this layout actually decreases the separation between the audience and the actors, creating a more shared and intimate space. The open stage encourages a more direct connection and communal theatrical event.

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215. (A) The audience sitting on the extreme left or right to miss critical action
If a set designer ignores sightlines on a proscenium stage, they risk blocking the view for audience members seated on the extreme left or right. Scenery or furniture placed too close to the sides of the stage can prevent these spectators from seeing critical action. Maintaining clear sightlines for every seat in the house is a fundamental requirement of design.

216. (B) Structural engineering and safety load calculations
When overseeing the construction of a heavy second-story balcony on stage, a technical director's most important competency is structural engineering and safety. They must perform precise load calculations to ensure that the platform can safely support the weight of the actors. Safety is paramount in stagecraft, and the technical director is responsible for ensuring scenic elements are built correctly.

217. (C) It was the space where the audience sat.
In the Natyashastra, the nepathya is described as the backstage or green room area where actors prepare for their performances. It was located behind the main stage and was used for applying makeup and changing costumes. It was not the space where the audience sat; the audience seating area was known as the prekshagruha. The nepathya was a private space.

218. (D) Acting through costume, makeup, and architectural stage decor
Aharya abhinaya is one of the four essential modes of expression described in the Natyashastra. It refers to everything an actor uses externally to portray a character, including costumes, makeup, jewelry, and the architectural decor of the stage. These visual elements are used to transform the actor and establish the setting, helping the audience to understand the story being performed.

219. (C) The circular dancing place for the chorus
In a classical Greek playhouse, the orchestra was the large, circular or semi-circular space located between the theatron and the skene. It was the designated area where the chorus performed their choreographed dances and sang their choral odes. The orchestra was the emotional and rhythmic center of the performance, providing a space for group movements central to Greek drama.

220. (D) Statement I is incorrect but Statement II is correct
Modern sound design in theatre is a complex and multifaceted field that goes far beyond just playing pre-recorded sound effects. It includes the amplification of actors' voices through microphones, the creation of immersive ambient soundscapes, and the integration of live music. These elements work together to build the auditory world of the play and enhance the audience's emotional theatrical experience.

221. (B) A signal for a change in lighting, sound, or stage action
A cue is a specific signal that triggers a change in a technical element or an actor's action during a performance. It can be a line of dialogue, a physical movement, or a signal from the stage manager. Cues are used to coordinate the timing of lighting shifts, sound effects, and scenic changes, ensuring every element happens exactly correctly.

222. (A) Forum Theatre techniques adapted for educational interactivity
When a facilitator stops a scene in a Theatre in Education program to ask the students for input, they are using techniques adapted from Forum Theatre. This interactive approach encourages the audience to think critically about the character's choices and explore potential solutions. It transforms students from passive observers into active participants in the learning process, fostering a deeper engagement.

223. (C) Acting the lead role
A producer's primary responsibilities are administrative and financial, such as securing the rights to a play, hiring the director and creative team, and raising the necessary funds for the production. While they may have a creative background, acting in the lead role is the responsibility of a performer hired for the part. Separating management and performance roles is essential.

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collaborative practice. Contrary to one statement, applied theatre is not limited to classical texts; it often uses devised scripts or stories.

206. (A) Forum Theatre
To address housing issues using the Theatre of the Oppressed, a director would use Forum Theatre. This technique presents a scene where a character faces oppression and invites the audience to intervene. Spect-actors can step onto the stage to try out different strategies for solving the problem, allowing the community to rehearse real-life solutions in a safe environment for everyone.

207. (A) Both A and R are true and R is the correct explanation of A.
A thrust stage offers a highly intimate experience because it extends into the auditorium, placing the performers in the middle of the audience. With seating on three sides, the distance between the actors and the spectators is greatly reduced compared to a proscenium stage. This physical proximity allows the audience to feel a stronger emotional connection to the live performance.

208. (A) The Managing/Executive Director oversees the financial, marketing, and operational aspects.
In a professional theatre organization, the managing or executive director is responsible for overseeing the financial, marketing, and operational aspects of the company. Their role is to ensure the organization's sustainability and provide administrative support. While they collaborate with the artistic director, their primary focus is on the business and management side rather than on directing plays or sets.

209. (A) III, II, I, IV
A stage manager's duties begin by taping out the ground plan on the rehearsal floor to help actors with their movements. During the rehearsal process, they create the prompt book, which contains all cues and blocking. Once the show opens, they call the technical cues during the performance. Finally, after each performance, the stage manager writes a detailed report.

210. (B) Spirit Gum
Lighting designers use several specialized tools to control stage illumination, such as gels for color, gobos for patterns, and dimmers to adjust intensity. Spirit gum, however, is a type of adhesive used in the makeup department for applying facial hair or prosthetics. While essential to the actor's transformation, it is not a tool used in the technical lighting process.

211. (C) I, II, III, and IV
Stage makeup involves a variety of elements used to enhance an actor's appearance and characterization. This includes foundation for an even base, highlights and shadows for modeling features, spirit gum and crepe hair for facial hair, and rouge and lip color. Fresnel and ellipsoidal, however, are types of theatrical lighting instruments and are not part of the makeup application process.

212. (B) Epic Theatre - Antonin Artaud
Epic Theatre is a movement primarily associated with Bertolt Brecht, who used it to encourage critical thinking through alienation effects. Antonin Artaud, on the other hand, is known for the Theatre of Cruelty, which focused on visceral and emotional experiences. The other pairs, such as Boal with Theatre of the Oppressed, correctly identify the pioneers and their respective theatrical movements.

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213. (C) Selecting a play with a small cast and minimal set requirements for the next slot
When a community theatre faces a severe financial deficit, sensible management involves selecting productions that are cost-effective. Choosing plays with a small cast and minimal set requirements helps reduce expenses for salaries, costumes, and scenery. This strategic decision allows the theatre to continue producing art while managing its resources responsibly, which is essential for surviving financial difficulties and future sustainability.

214. (D) Load-in - Bringing the set and equipment into the theatre space
Load-in refers to the specific process of bringing the completed set, lighting equipment, and sound systems into the theatre space for a production. This is a critical logistical step that requires careful planning and coordination. Other management terms like strike, royalties, and house have different meanings related to dismantling sets, paying for intellectual property, and the audience seating area.

233. (B) It often utilizes highly visual stagecraft, clear narratives, and sometimes interactive elements.
Children's theatre is a professional form of performance that often uses highly visual stagecraft, clear and engaging narratives, and interactive elements to reach young audiences. While it is produced with children in mind, it does not have to be simplistic; many shows address complex emotions and social issues in age-appropriate ways. The goal is to provide a rich artistic experience.

234. (A) Improvising dialogue to explain the missing letter while maintaining the scene's momentum
If an actor forgets a crucial prop like a letter, the performers on stage must use their improvisational skills to maintain the momentum of the scene. They might create dialogue to explain why the letter is missing or find an alternative way to convey the information. This competency is essential for handling the unpredictable nature of live theatre for the audience.

235. (C) A Broadway revival of a musical
Applied theatre refers to drama practices in non-traditional settings aimed at social, educational, or therapeutic outcomes. Examples include Theatre in Education, prison theatre, and projects with the elderly. A Broadway revival of a musical, however, is a mainstream commercial production focused on professional performance and profit. It does not use the specific participatory and process-driven methods that define applied theatre.

236. (B) I, II, III, and IV
In classical Indian theatre and the Natyashastra, Aharya abhinaya encompasses the external elements used to create a character's visual identity. This includes costumes, ornaments and jewelry, facial makeup and body painting, and the props used on stage. These visual components transform the actor and provide important information to the audience. Vocal inflection, while crucial, belongs to a different category known as Vachika.

237. (D) Thrust - Audience on one side only
A thrust stage is defined by the performance area extending into the auditorium, with the audience seated on three sides. It is not an arrangement where the audience is on only one side. That configuration is characteristic of a proscenium stage, which uses an arch to frame the action. Other pairs, such as arena and black box, correctly describe relationship types.

238. (A) Pro-Am (Professional-Amateur) collaboration common in community theatre
The collaboration between volunteer actors and a professional director is a common model in community theatre, often referred to as a Pro-Am partnership. This approach allows local residents to benefit from professional expertise while providing the community with artistic opportunities. It helps elevate performance standards and provides a structured learning environment for the participants, fostering growth within the local arts community.

239. (C) Chiaroscuro - Highlighting and shadowing
Chiaroscuro is the technique of using highlighting and shadowing in stage makeup to create depth and redefine facial features. This is a fundamental skill for makeup artists working in theatre. Other terms like spirit gum, crepe hair, and foundation have different functions related to adhering hair, creating texture, and establishing a base, rather than the descriptions provided in other options.

240. (B) A more naturalistic acting style but demands 360-degree blocking awareness
In an arena stage, the absence of a physical fourth wall means the actors are completely surrounded by the audience. This requires a more naturalistic acting style, as performers are visible from all angles. Directors and actors must be aware of 360-degree blocking to ensure they are not facing away from one section for too long. This layout creates intimacy.

241. (A) Understanding technical riders, box office splits, and union requirements
A theatre manager negotiating a contract for a touring show must be competent in understanding technical riders, box office splits, and union requirements. These logistical and financial details are essential for a successful partnership between the venue and the touring company. Being able to navigate these complex documents ensures the production can be executed safely and profitably for the organization.

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224. (D) Exaggerated features, often used to age a character or make them look sinister
The combination of thick, dark makeup and harsh, angled lighting is often used on stage to exaggerate an actor's features. This can be used to age a character significantly or to create a sinister and menacing appearance. These visual choices help communicate character personality and status to the audience, even from a distance. Intense light emphasizes shadows for a dramatic effect.

225. (A) To generate audience interest, sell tickets, and build the organization's public image
The marketing and public relations department is responsible for building an audience for a theatre production. They generate interest through press releases, advertisements, and social media, with the primary goal of selling tickets and ensuring financial success. Additionally, they manage the organization's public image, helping build a positive reputation within the community and with potential donors and corporate sponsors.

226. (B) Lowering a 'god' onto the stage
In ancient Greek theatre, the machina was a crane-like device used to lower actors playing gods onto the stage floor. This sudden appearance allowed for the resolution of complex plot points, leading to the term deus ex machina. The use of the machina added a sense of spectacle and divine intervention to the performance, reflecting the religious and mythological themes.

227. (A) Both Statement I and Statement II are correct
Japanese theatre traditions offer a contrast in their approach to stagecraft. The Noh stage is known for its extreme minimalism and use of only a single, permanent painting of a pine tree. In contrast, Kabuki theatre uses a wide array of elaborate scenic devices, such as revolving stages and trapdoors, to create spectacular and dynamic performances for the entire audience.

228. (D) P-2, Q-1, R-4, S-3
Lighting designers use different instruments for specific tasks on stage. A Fresnel produces a soft-edged wash of light, while an ellipsoidal reflector spotlight creates a hard-edged, precisely focused beam. A PAR can is a durable instrument used for broad color washes, and a followspot is manually operated to track moving actors. Understanding the characteristics of each light is essential for success.

229. (C) A large item of furniture or scenery that actors interact with
A set prop is a large, typically stationary item of furniture or scenery that is used to dress the stage and establish the setting. This includes items such as sofas, tables, and cabinets that actors interact with during the play. Unlike hand props carried by performers, set props are part of the physical environment. They are essential for creating a believable world.

230. (B) I, II, and IV
The history of Chinese classical theatre includes performances in various settings. Early plays were often held in temple courtyards, while later teahouse theatres featured audiences seated at tables. Goulan were designated commercial entertainment districts where professional performances took place. Contrary to one option, these stages were not strictly in an arena format, as they often featured a specific backdrop.

231. (D) Gradual shifts in color temperature (cool blues to warm ambers) and angle adjustments
To realistically depict the passage of time from dawn to dusk in a small apartment set, a lighting designer uses gradual shifts in color temperature and lighting angles. Warm ambers represent sunlight at different times, while cool blues signify twilight. By changing the direction of light coming through windows, the designer can visually communicate time change without needing a clock.

232. (A) Both A and R are true and R is the correct explanation of A.
The role of a dramaturg is essential for historical plays because they provide the necessary research and analysis to ensure authenticity. By investigating historical context, social customs, and language, the dramaturg assists the director and designers in creating a believable world. Their literary analysis also helps the creative team understand themes and structure, leading to a more impactful theatrical production.

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268. (A) Actors and musicians
The spatial organization of the Vikrishta – Madhyam Natyagruha is meticulously planned to support the various elements of a performance. The architectural layout dictates specific zones designated for both actors and musicians. This structured division ensures that all performers can operate effectively within the space, facilitating a seamless integration of movement, sound, and narrative during the theatrical event.

269. (C) An intimate and highly controlled acoustic and visual environment
Classical Sanskrit theatre design prioritizes the quality of the audience's sensory experience over sheer architectural scale. By utilizing a medium-sized, rectangular configuration, the Natyagruha creates an intimate and highly controlled environment for both acoustics and visuals. This engineering ensures that the audience can fully appreciate the intricate performative techniques and subtle nuances characteristic of this ancient Indian tradition.

270. (D) Into seating and structured performance/ backstage areas
The architectural space of the Vikrishta – Madhyam Natyagruha is systematically divided to fulfill various theatrical requirements. It features a carefully proportioned seating area specifically designed for spectators. Adjacent to this is a structured zone encompassing the performance stage and the backstage areas. This clear functional division ensures a harmonious balance between the audience's perspective and the actors' operational needs.

271. (C) A thrust-like platform stage protruding into an open courtyard
Classical Chinese play houses were often characterized by a specific central performance area. This took the form of a platform stage, frequently covered by a roof, which projected into an open courtyard. This thrust-like configuration allowed the audience to surround the performance from multiple sides, creating a vibrant and communal viewing experience that emphasized acoustic projection and stylized movement.

272. (B) To bridge the gap for entrances and exits
In Japanese traditional theatre architecture, raised walkways are a prominent structural feature. These pathways extend from the main stage through the audience seating area. Their primary function is to bridge the gap between the performance space and the spectators, facilitating grand entrances and exits. This design makes the architecture an active participant in the storytelling and narrative progression.

273. (D) From multiple angles within a communal courtyard
The layout of classical Chinese play houses, featuring a protruding platform stage within an open courtyard, dictated the audience's perspective. Spectators typically observed the performance from multiple angles rather than a single frontal viewpoint. This arrangement fostered a communal atmosphere and required the performers to be visible and audible to people positioned around the various sides of the stage.

274. (A) The narrative progression
The specialized architectural features of Japanese theatre, such as the linear walkways and structured zones, directly support the performative requirements of the tradition. These structural innovations allow the physical building to become an active participant in the narrative progression. By facilitating specific types of character movement and dramatic entries, the architecture reinforces the storytelling and the overall theatrical impact.

275. (C) Chinese used courtyard focus; Japanese used linear extensions
While both traditions developed specialized performance spaces, their architectural priorities differed. Classical Chinese play houses focused on a communal, courtyard-style arrangement where the audience surrounded a central platform. In contrast, Japanese theatre architecture utilized linear extensions, such as raised walkways, and structured zones to support specific stagecraft. These variations demonstrate how different Asian traditions adapted space to meet unique performative demands.

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242. (B) It was the dressing room for actors.
The cavea in a Roman theatre was the tiered seating area designated for the audience, not a dressing room for actors. It was often constructed using a series of arches and vaults to support the weight of thousands of spectators. The cavea was typically divided into horizontal sections based on the social status of the audience members during public performances.

243. (D) To underscore a scene with emotional music only the audience hears
Non-diegetic sound refers to audio that is not part of the world of the play and is not heard by the characters. The most common use is to underscore a scene with emotional music that is intended solely to influence the audience's response and highlight the themes of the performance. This technique is a powerful tool for building dramatic tension.

244. (A) To serve as an extended runway through the audience for dramatic entrances and exits
The hanamichi is a specialized architectural feature of the Kabuki theatre, consisting of a long walkway that runs through the audience from the back of the house to the main stage. Its primary purpose is to allow for dramatic and spectacular entrances and exits, bringing the performers into close proximity with the spectators. This runway enhances the connection during the play.

245. (A) Both Statement I and Statement II are correct
Applied theatre and commercial theatre serve different primary purposes within the performing arts. Applied theatre is focused on using drama for therapeutic, educational, or social outcomes for its participants. Commercial theatre prioritizes artistic quality and financial success, aiming to attract large audiences and generate profit. Both sectors contribute to the diversity of the theatrical landscape, offering different ways to engage.

246. (B) The procedures and rituals of preparation in the green room before performance
Nepathya Vidhi refers to the specific rules and rituals that govern the preparation of actors in the nepathya, or green room, before they enter the stage in traditional Indian theatre. This includes the application of makeup and the putting on of costumes, which are often treated as sacred acts of transformation. These procedures ensure the performer is both physically and spiritually.

247. (D) Adhere to codified rules where specific colors denote character types
Applying the principles of aharya to traditional Indian theatre requires the costume designer to follow codified rules where specific colors represent different character types. For example, green might signify heroism, while black represents a demonic character. These visual cues are essential for character identification and are part of a long-standing tradition. The designer must maintain this visual language for interpretation.

248. (C) Directing the Actors
Theatre management involves the organizational and administrative functions of a theatre company, such as marketing, box office operations, and human resources. Directing the actors, however, is a primary artistic role responsible for the creative interpretation and execution of the performance. While the director and management team must collaborate closely, their duties are distinct, with management focusing on institutional support.

249. (C) A sudden, dangerous drop of heavy scenic elements onto the stage
A failure in the counterweight mechanics of a theatre's fly system is a serious safety hazard. It can cause heavy scenic elements, lighting bars, or curtains to drop suddenly and unpredictably onto the stage, posing a major risk to the actors and crew. Maintaining the fly system is a critical technical responsibility, and any malfunction must be addressed immediately for safety.

250. (A) To create a unified visual environment that supports the narrative
The overarching goal of theatre design and techniques is to create a unified visual and auditory environment that supports and enhances the play's narrative. Every element, from the sets and lights to the costumes and sound, should work together to communicate the director's vision. By building a cohesive world, the design team helps the audience immerse themselves in the performance.

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196. (B) The Green Room / Backstage
In the context of classical Indian theatre, the term nepathya corresponds to what is known in modern theatre as the green room or backstage area. It is the private space where performers prepare by applying makeup and changing into their costumes before entering the stage. This area is essential for the transition from the actor's personal identity to the character.

197. (B) Use a single symbolic prop or distinct color of clothing to denote a character's essence
A director applying the principles of aharya to a modern minimalist play might use a single symbolic prop or a specific color of clothing to denote a character's essence. This approach focuses on the power of visual elements to communicate meaning efficiently. By choosing one distinct item, the director can establish a character's identity without needing elaborate traditional costumes.

198. (A) Proscenium
Proscenium, thrust, and arena are all major types of stage architecture that define the relationship between the performers and the audience. A cyclorama, however, is a specific piece of stage equipment—a large curtain or wall at the back of the stage used for lighting effects. While a common feature in many theatres, it is a scenic element rather than architecture.

199. (C) Shadows cast by set pieces onto critical acting areas
Lack of communication between set and lighting designers can lead to serious technical issues, such as set pieces casting unwanted shadows on critical acting areas. If the lighting designer is not aware of the placement and size of the scenery, they cannot correctly plan the angles and focus. Effective collaboration between design departments is essential to create a unified environment.

200. (D) A theatre run by and for local residents using volunteer talent
A community theatre is an organization run by and for the residents of a local area, typically using volunteer actors and crew members. Its primary purpose is to provide an artistic outlet for the community and produce plays reflecting local interests. Unlike commercial theatres, community theatre emphasizes participation and social connection over profit or hiring outside professional talent for shows.

201. (C) Tiring House
In an Elizabethan playhouse, the tiring house was the multi-story structure located directly behind the stage. It served as both the background for the performance and the dressing and storage area for the actors. The tiring house featured doors for entrances and exits and a balcony level that could be used as an additional acting space for specific scenes.

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202. (C) Statement I is correct but Statement II is incorrect
Makeup in traditional Japanese Kabuki, known as kumadori, utilizes a strict system of color symbolism. Red lines in kumadori are used to represent positive traits such as power, heroism, and intense emotion. They do not signify villainy or cowardice; instead, colors like blue or indigo are used to indicate supernatural beings or villains within the theatrical performance.

203. (D) P-3, Q-1, R-2, S-4
Different theatrical traditions use specific terms for their audience spaces. In an Elizabethan theatre, the yard or pit is the ground-level standing area, while galleries are the upper tiers of seating. The cavea refers to the seating area in a Roman theatre, and the theatron is the corresponding space in a classical Greek theatre. These terms reflect architectural evolution.

204. (A) The dismantling and removal of the set, lights, and props after a production closes
In theatrical stagecraft, the term strike refers to the process of dismantling the set and removing all lighting, sound equipment, and props from the theatre once a production has finished its run. This is a coordinated effort that often happens immediately after the final performance. It ensures the space is cleared and ready for the next upcoming theatrical production.

205. (C) I, II, and III
Applied theatre is characterized by its use in non-traditional spaces and its focus on achieving social or educational change rather than purely aesthetic goals. It actively involves the participants or the audience in the creative process, making it a

a fundamental shift in visual composition. This is necessary because the proscenium architecture imposes a strict spatial division between the actors and the audience. The model emphasizes illusionistic staging and conceals stagecraft mechanics, necessitating different blocking techniques compared to the three-sided, participatory dynamic of the Elizabethan structure.

260. (A) A highly visible, participatory dynamic with the audience
The architecture of Elizabethan playhouses actively encouraged a specific type of relationship between performers and spectators. By utilizing a stage that projected into an open courtyard, the design facilitated a highly visible and participatory dynamic. This setup allowed for deep interaction and a presentational style, contrasting sharply with the later models that sought to maintain a strict architectural separation.

261. (D) The Thrust Stage
A thrust stage is characterized by its extension into the auditorium, creating a performance area where the audience is seated on three sides. This specific configuration allows for a combination of intimacy between actors and spectators while still providing a defined backstage area. It serves as a middle ground between the full immersion of an arena and the frontal view.

262. (B) Due to the lack of upstage/downstage and seating on all sides
In an arena theatre, also known as theatre-in-the-round, the performance space is entirely surrounded by the audience. Because spectators are viewing from all sides, the traditional concepts of upstage and downstage do not exist. Directors must therefore continuously rotate the action and stage movement to ensure that all audience members have clear sightlines and an engaging perspective.

263. (C) It provides a platform without a proscenium arch
The open stage architecture is defined by its lack of a proscenium arch, offering an unbounded spatial relationship between the performers and the audience. This configuration provides a platform that eliminates the traditional architectural frame. Such a design encourages a unified spatial experience, removing the strict visual boundaries found in more traditional, enclosed, or picture-frame theatrical environments.

264. (D) Lighting and costuming rather than extensive structural sets
Because the open stage lacks a proscenium arch or a framed background, traditional large-scale structural sets are often impractical or undesirable. Instead, practitioners rely heavily on lighting and costuming to define the performance environment and establish atmospheric changes. These elements become the primary tools for stagecraft, as they can define space and character without requiring permanent architectural divisions.

265. (A) It combines intimacy with a defined backstage area for scenery
The thrust stage offers a unique balance in theatrical design. It facilitates an intimate relationship between the performers and the audience, who sit on three sides of the stage. Simultaneously, it retains a defined backstage area at the rear of the platform. This allows for the use of complex scenic elements that can support the production's visual needs.

266. (B) A rectangular architectural configuration
Within the classical Sanskrit theatre tradition, specific terminology is used to describe the dimensions and shapes of performance spaces. The term Vikrishta refers specifically to a rectangular architectural configuration. This shape was chosen for certain Natyagruhas to ensure optimal performance dynamics, adhering to ancient acoustic and spatial principles that prioritized clear perception for the audience during intricate theatrical presentations.

267. (B) To keep facial expressions and dialogue perceptible
The designation of a Natyagruha as Madhyam, or medium-sized, is crucial for the specific aesthetic demands of Sanskrit theatre. This intermediate scale is prioritized because it ensures that subtle performative details, such as facial expressions and spoken dialogue, remain perceptible to the entire audience. By avoiding grandiose, large-scale structures, the architecture supports the intimate and highly controlled communicative environment.

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251. (B) It embedded seating into natural hillsides
Greek theatre designers intentionally integrated performance spaces with the physical landscape. By utilizing natural topography, they embedded seating areas directly into existing hillsides. This architectural choice created a harmonious relationship between the performance and the environment. Such a configuration prioritized natural acoustics and provided panoramic sightlines for audiences participating in these expansive open-air theatrical events.

252. (A) It was constructed as a unified, enclosed building framework
Roman architectural innovation moved away from relying on natural terrain toward the creation of independent, monumental structures. These theatres were designed as unified complexes where the seating, orchestra, and stage house were structurally connected. This specific engineering resulted in a single, enclosed building framework that fundamentally changed the spatial and acoustic dynamics compared to earlier Greek models.

253. (C) Changes in acoustic dynamics and performer proximity
The shift from the open-air Greek model to the enclosed Roman structure had profound effects on the theatrical experience. Academic research highlights that this architectural transition significantly altered how sound traveled within the space. Furthermore, the structural enclosure modified the proximity between performers and the audience, establishing a new set of spatial dynamics that influenced subsequent Western performance traditions.

254. (D) To prioritize natural acoustics and provide panoramic sightlines
The semi-circular arrangement characteristic of Greek performance spaces was specifically designed to enhance the sensory experience. This vast layout ensured that acoustics remained clear throughout the hillside seating. Additionally, the configuration provided panoramic sightlines, allowing spectators to view both the performers and the surrounding natural environment, which was a central feature of the integrated Greek architectural philosophy.

255. (C) Spatial dynamics and staging possibilities
The architectural models established in classical antiquity serve as foundational blueprints for Western performance spaces. These designs dictate the way physical environments influence audience reception and engagement. Specifically, the relationship between the seating and the stage house directly determines spatial dynamics and the range of staging possibilities available to practitioners when organizing a theatrical event within these structures.

256. (B) A multi-tiered, circular or polygonal surrounding structure
Elizabethan theatre architecture is defined by its unique spatial configuration centering on an open courtyard. This central area was surrounded by a multi-tiered structure that was either circular or polygonal in shape. This design allowed for specific audience distribution, including groundlings who stood in the courtyard, creating a distinct and participatory environment characteristic of the Renaissance theatrical experience.

257. (D) By creating a picture window with front seating
The development of the proscenium stage introduced a clear spatial division through the use of an architectural arch. This arch functions as a frame, effectively creating a picture window for the performance. Audiences are typically seated directly in front of this frame, establishing a specific vantage point that allows for an illusionistic approach to staging and scenic design.

258. (A) Three sides
In the Elizabethan architectural model, the stage was designed to jut out into the audience area. This configuration meant that spectators were positioned to view the performance from three different sides. Such an arrangement fostered a highly interactive and presentational style of acting, as performers were physically embedded within the spectator space rather than being separated by a frame.

259. (C) Its strict spatial division and illusionistic staging
Moving a production from an Elizabethan courtyard to a proscenium stage requires

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276. (A) Foundations for spatial and physical parameters
In the context of play production, sets serve as the core structural component of the stage design. They establish the foundational spatial environment in which the action takes place. By defining the physical parameters of the world, sets provide the necessary boundaries and context for the characters, allowing the audience to understand the specific setting and reality of the performance.

277. (D) As specific, actionable objects utilized by the performers
Props play a vital role in stagecraft by furnishing the performance environment with necessary items. These are described as specific, actionable objects that performers use throughout the play. Unlike the stationary background of the set, props are items that characters interact with directly, helping to bring the theatrical world to life through physical action and tangible detail.

278. (B) Establishing atmospheric shifts and emotional undercurrents
Lights and sound are essential tools in production that do more than just provide visibility and audibility. They are critical for establishing the atmospheric shifts and emotional undercurrents of a play. By manipulating these elements, designers can indicate changes in time, location, or mood, providing the audience with non-verbal cues that deepen the thematic resonance of the performance.

279. (C) The thematic coherence collapses
The various elements of stagecraft must operate as an interconnected system to be effective. If components like lighting, sound, and music become desynchronized, the integrity of the production is compromised. Such a breakdown in the communicative system often leads to a collapse of thematic coherence, as the conflicting signals distract the audience and undermine the unified artistic vision of the play.

280. (D) Translating character psychology into external markers
Within the system of stagecraft, costumes and make-up function as immediate visual indicators of character identity. They serve to translate the internal psychological states of a character into readable external markers for the audience. This visual extension allows spectators to quickly grasp information about a character's personality, status, or emotional condition, enhancing the overall narrative clarity of the production.

281. (A) Aharya expression
In the framework of classical Indian and Traditional theatre, Aharya is a fundamental principle of expression. It encompasses the performative use of costumes, make-up, and personal adornment to communicate with the audience. This aspect of stagecraft is essential for visual characterization, allowing performers to express identity and traits through extrinsic means, complementing the internal or physical work of the actor.

282. (B) Codified traits, status, and moral alignment
The use of Aharya in Indian theatre is highly systematic rather than merely decorative. It follows a codified visual language where specific colors and stylized garments are used to communicate vital information. This system allows the audience to immediately recognize a character's temperament, social status, and moral alignment, ensuring that visual stagecraft remains a precise and meaningful communicative tool.

283. (B) Backstage procedures and dressing room spatial rules
Nepathya vidhi is the principle that governs the backstage areas of traditional Indian theatre. It outlines the systematic procedures and spatial rules necessary for the preparation space, including the dressing room. This code ensures that the environment where actors prepare is organized and disciplined, providing a structured framework for the activities that occur before a performer enters the stage.

284. (A) Actors transition from everyday identities into theatrical personas
Within the space governed by Nepathya vidhi, a significant psychological and physical transformation occurs. Actors use this preparation area to transition from their everyday identities into their theatrical personas. This process is conducted with disciplined reverence, ensuring that the performer is fully prepared, both in

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58. Which of the following is NOT a concept in Laban Movement Analysis?
(A) Emotion Recall
(B) Body
(C) Space
(D) Shape

59. The most appropriate term for the physical space an actor controls and moves within during a performance is:
(A) Proscenium
(B) Upstage
(C) Blocking
(D) Kinesphere

60. A theatre director uses Tai Chi exercises to train actors. This is an application of:
(A) Advanced vocal projection and resonant speech techniques.
(B) Eastern psychophysical disciplines in actor training.
(C) Methodologies related to contemporary verbatim theatre practice.
(D) Naturalistic scene study focused on psychological realism.

61. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Puppetry training enhances an actor's understanding of breath and focus.
Reason (R): The puppeteer must transfer their own breath and energy into the inanimate object to make it appear alive.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

62. Which scholar is heavily associated with the integration of Martial Arts into actor training in modern Indian theatre?
(A) Habib Tanvir
(B) Rustom Bharucha
(C) Utpal Dutt
(D) Kavalam Narayana Panikkar

63. Identify the correct statement about 'Yoga' in theatre training:
(A) It helps achieve a neutral body, freeing the actor from habitual physical tensions.
(B) It is solely used for vocal strengthening.
(C) It was entirely rejected by Jerzy Grotowski.
(D) It limits the actor's range of motion.

64. Given below are two statements:
Statement I: Movement analysis helps actors understand how to physically embody a character's psychology.
Statement II: Kinesthetics is irrelevant to voice acting.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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65. Which of the following is correctly paired regarding Folk theatre forms?
(A) Swang - Kerala
(B) Tamasha - Maharashtra
(C) Khayal - Tamil Nadu
(D) Bhaona - Punjab

66. Match List I with List II:
List I: (Dance/Movement Form)
P. Chhau
Q. Kalaripayattu
R. Thang-Ta
S. Gotipua
List II: (State of Origin)
1. Kerala
2. Odisha
3. Manipur
4. Jharkhand/Odisha/West Bengal
Choose the correct option:
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-3, R-4, S-1

67. Identify the incorrect statement regarding martial arts in theatre:
(A) They provide a vocabulary for stylized stage combat.
(B) They demand high levels of discipline and physical conditioning.

293. (D) Conceptualizing the performance and creative elements
Within the organizational structure of a theatre, directors and designers are primarily responsible for the artistic direction of a production. Their role involves conceptualizing the performance and developing the creative elements that bring a script to life on stage. While they focus on these creative tasks, the management team handles the practical logistics needed to realize their vision.

294. (B) Production delays and financial deficits
The stability of a theatrical season depends heavily on a clear and functional organizational structure. If this system breaks down, the consequences for the production are often severe. Common outcomes include significant production delays and the development of financial deficits. These issues can compromise the quality of the performances and the overall sustainability of the theatrical institution.

295. (C) Symbiosis of artistic vision and administrative oversight
Sustainability in theatre management is achieved through a symbiotic relationship between different institutional branches. It requires the integration of creative artistic vision with stringent administrative oversight. This balanced approach ensures that theatrical practices are both creatively vibrant and logistically sound, allowing the institution to navigate the complexities of production while remaining financially and operationally viable over the long term.

296. (D) Psychological and aesthetic engagement of young audiences
Children's theatre is a specialized performance paradigm that targets a specific demographic. Its primary focus is on the psychological and aesthetic engagement of young audiences. To achieve this, productions often utilize interactive stagecraft and clear narrative structures that are tailored to the developmental needs and interests of children, distinguishing it from traditional adult-oriented theatrical models.

297. (A) It integrates techniques into curricula for learning outcomes
Theatre in education serves a distinct pedagogical function by bridging the gap between performance and the classroom. It involves the integration of theatrical techniques directly into academic curricula to facilitate specific learning outcomes. By using tools like role-play and dramatic scenarios, this paradigm transforms performance into an explicit educational instrument designed to help students engage with and understand academic material.

298. (B) In rehabilitation centers or conflict zones
Applied theatre is characterized by its use of performance in non-traditional environments outside of standard playhouses. This paradigm utilizes theatrical practices in specific social contexts, such as rehabilitation centers or conflict zones. The goal is to address local social issues and stimulate behavioral change, moving theatre beyond simple aesthetic entertainment into the realm of social intervention and community support.

299. (B) Local residents instead of professionals
Community theatre is structurally distinct from professional theatrical models because it prioritizes the active participation of local residents. Rather than relying on professional practitioners, this form of theatre serves as an organizational tool for the community itself. It helps foster civic cohesion and provides a platform for articulating collective regional narratives through the direct involvement of the people living there.

300. (A) These methodologies serve education and social intervention
Collectively, specialized paradigms like children's theatre, applied theatre, and community theatre demonstrate the versatility of performance. They show how theatrical methodologies can be adapted from aesthetic entertainment into functional instruments. These forms serve vital civic roles, including education, social intervention, and grassroots organization, highlighting the power of theatre to address diverse psychological, pedagogical, and social needs.

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CHAPTER 10

Theatre Education, Pedagogy and Research

1. Consider the following statements regarding Theatre in Education (TIE):
I. It was pioneered in Britain in the 1960s.
II. It avoids interactive participation.
III. It uses theatre as a pedagogical tool.
IV. It is solely focused on actor training.
Which of the above statements are correct?
(A) II and IV
(B) I and III
(C) I and II
(D) III and IV

2. Which pioneering practitioner is most associated with the "Mantle of the Expert" approach in drama education?
(A) Dorothy Heathcote
(B) Brian Way
(C) Viola Spolin
(D) Constantin Stanislavski

3. Which statement correctly describes the position of theatre in the National Education Policy (NEP) 2020?
(A) Theatre and performing arts are excluded from university curricula entirely.
(B) Theatre is strictly defined as an extracurricular activity with no academic credit value.
(C) Art-integrated education is a recommended cross-curricular approach.
(D) All theatre-related degrees are abolished at the undergraduate level across the country.

4. Identify the incorrect statement about theatre departments in the Indian University system:
(A) Rabindra Bharati University offers specialized degrees in theatre.
(B) M.S. University of Baroda was one of the early institutions to introduce a degree in Dramatics.
(C) Academic theatre often combines practical training with theoretical research.
(D) The UGC does not recognize Theatre and Drama as a subject for the NET examination.

5. Given below are two statements:
Statement I: Creative Drama focuses heavily on the final performance for an audience.
Statement II: Creative Drama emphasizes the developmental process of the participants.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

6. Consider the following elements typically included in a university-level theatre curriculum:
I. Performance Theory
II. Stagecraft and Design
III. Advanced Quantum Mechanics
IV. Dramatic Literature
V. Acting Methodologies
Which of the above elements are correctly included?
(A) I, II, III, IV
(B) I, II, IV, V
(C) II, III, IV, V
(D) I, III, IV, V

7. Which of the following is correctly paired regarding drama pedagogy?
(A) Process Drama - Scripted plays only
(B) Theatre of the Oppressed - Brian Way
(C) Playback Theatre - Augusto Boal
(D) Psychodrama - J.L. Moreno

8. Identify the incorrect pair regarding institutions and their locations:
(A) Sangeet Natak Akademi - Mumbai
(B) National School of Drama - New Delhi

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(C) Bharatendu Natya Akademi - Lucknow
(D) Ninasam - Heggodu

9. Which of the following is NOT an objective of introducing theatre in primary education?
(A) Developing empathy and social skills
(B) Improving spatial and kinesthetic awareness
(C) Enhancing rote memorization of textbooks
(D) Encouraging imaginative thinking

10. Which represents the most appropriate outcome of integrating theatre into primary school curricula?
(A) Fostering holistic development across cognitive and emotional domains.
(B) Producing professionally trained child actors for the mainstream film industry.
(C) Generating significant financial revenue through ticketed school performances.
(D) Replacing all traditional physical education programs in the school entirely.

11. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Theatre is an effective tool for teaching language skills in primary schools.
Reason (R): Theatre requires students to engage actively with dialogue, pronunciation, and contextual communication.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

12. A teacher uses a fictional scenario where students must negotiate a peace treaty between two imaginary countries. This is an application of:
(A) Forum Theatre
(B) Process Drama
(C) Proscenium acting
(D) Pantomime

13. High levels of stage fright in university theatre students most directly cause:
(A) Improved vocal projection
(B) Kinesthetic freedom
(C) Physical tension and shallow breathing
(D) Enhanced script analysis

14. Which scholar's work is considered fundamental to understanding child development through creative drama?
(A) Richard Schechner
(B) Peter Brook
(C) Eugenio Barba
(D) Winifred Ward

15. Identify the correct statement regarding 'Theatre in Education' (TIE) companies:
(A) The NSD established the Sanskaar Rang Toli TIE Company in 1989.
(B) They perform exclusively classical texts designed for adult audiences.
(C) They focus almost exclusively on methods of non-verbal communication.
(D) They operate completely independently of formal educational objectives.

16. Match List I with List II:
List I: (Practitioner)
P. Augusto Boal
Q. Viola Spolin
R. Jonathan Fox
S. Dorothy Heathcote
List II: (Concept)
1. Playback Theatre
2. Theatre of the Oppressed
3. Mantle of the Expert
4. Theatre Games
Choose the correct option:
(A) P-4, Q-2, R-3, S-1
(B) P-2, Q-4, R-1, S-3
(C) P-2, Q-1, R-4, S-3
(D) P-1, Q-4, R-2, S-3

17. Identify the incorrect statement about drama as a pedagogical tool:
(A) It accommodates diverse learning styles, especially kinesthetic.
(B) It isolates students, promoting purely independent learning.
(C) It provides a safe distance to explore complex emotions.
(D) It can be used across subjects, including history and science.

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18. Given below are two statements:
Statement I: University theatre programs in India rely solely on Western acting methodologies.
Statement II: Many Indian universities integrate traditional forms like Koodiyattam and Chhau into their theatre curriculum.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

19. Which of the following is correctly paired?
(A) Ranga Shankara - Kolkata
(B) Kalakshetra - New Delhi
(C) Sanskaar Rang Toli - National School of Drama
(D) Chorus Repertory Theatre - Pune

20. Identify the incorrect pair regarding university departments and their founders/pioneers:
(A) Department of Indian Theatre, Panjab University - Balwant Gargi
(B) School of Drama, Thrissur - G. Sankara Pillai
(C) National School of Drama - Ebrahim Alkazi (as early influential director)
(D) Department of Drama, Rabindra Bharati - Safdar Hashmi

21. Arrange the following developments in Indian theatre education chronologically:
I. Establishment of National School of Drama
II. Formulation of National Education Policy integrating arts
III. Foundation of Sangeet Natak Akademi
IV. Introduction of Drama as a UGC NET subject
Which of the following is the correct sequence?
(A) I, III, II, IV
(B) I, II, III, IV
(C) III, I, IV, II
(D) III, IV, I, II

22. What is an exception to the benefits of traditional Guru-Shishya parampara in theatre training?
(A) Maintaining close personal mentorship between teacher and student.
(B) Standardized written exams for assessment.
(C) Preservation of traditional oral histories and ancestral techniques.
(D) Developing a deep sense of spiritual and artistic self-discipline.

23. What is the most appropriate description of the role of 'improvisation' in theatre education?
(A) Strictly adhering to the playwright's exact words and punctuation.
(B) Replacing the need for any formal rehearsal or blocking processes.
(C) Focusing solely on the mechanics of vocal projection and resonance.
(D) Developing spontaneity and active ensemble building.

24. A student is analyzing the spatial relationship between actors and audience to design a classroom performance. This competency involves:
(A) Scenography and Proxemics
(B) Phonetics and Diction
(C) Dramatic Structure Analysis
(D) Historiography

25. Which of the following describes a direct cause-effect relationship in theatre pedagogy?
(A) Studying history causes better vocal tone.
(B) Wearing costumes causes better scriptwriting.
(C) Engaging in trust exercises causes improved ensemble cohesion.
(D) Memorizing lines causes enhanced lighting design.

26. Consider the following statements regarding traditional theatre training in India:
I. Emphasizes oral transmission from Guru to Shishya.
II. Often begins training at a very young age.
III. Relies heavily on modern Stanislavskian psychology.
IV. Focuses strongly on physical flexibility and rhythm.
Which of the above statements are correct?
(A) I, II, IV
(B) II, III, IV
(C) I, III, IV
(D) I, II, III

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27. Which traditional Indian theatre form uses the 'Mizhavu' drum, requiring specialized rhythmic training?
(A) Bhavai
(B) Tamasha
(C) Jatra
(D) Koodiyattam

28. Identify the correct statement about the Natyashastra's relevance to traditional training:
(A) It strictly forbids the use of facial expressions.
(B) It outlines a comprehensive system of Angika Abhinaya (physical acting).
(C) It was written primarily for Western proscenium stages.
(D) It disregards the emotional aspect (Rasa) of performance.

29. Given below are two statements:
Statement I: Yakshagana training involves rigorous physical preparation to sustain heavy costumes and vigorous dancing.
Statement II: Yakshagana artists never undergo formal training and only improvise on stage.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

30. Which is correctly paired regarding traditional actor training manuals?
(A) Natyashastra - Kalidasa
(B) Dasharupaka - Bhasa
(C) Sahitya Darpana - Bhavabhuti
(D) Abhinaya Darpana - Nandikeshvara

31. Consider the following elements central to Koodiyattam actor training:
I. Eye exercises (Nethrabhinaya)
II. Method acting memory recall
III. Breath control
IV. Hand gestures (Mudras)
V. Western operatic singing
Which of the above statements are correct?
(A) I, III, IV
(B) I, II, III
(C) II, IV, V
(D) I, IV, V

32. Identify the incorrect pair regarding regional traditional theatre forms:
(A) Therukoothu - Tamil Nadu
(B) Nautanki - Kerala
(C) Maach - Madhya Pradesh
(D) Dashavatar - Maharashtra

33. Which is NOT a characteristic of traditional Guru-Shishya theatre training?
(A) Living with the Guru (Gurukula system)
(B) Focus on written scripts over physical embodiment
(C) Rigorous daily physical regimen
(D) Transmission of hereditary artistic knowledge

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34. What is the most appropriate reason contemporary theatre directors integrate traditional training methods?
(A) Enhancing the actor's psycho-physical presence.
(B) To abandon all contemporary themes and modern dramatic structures entirely.
(C) To appeal exclusively to rural audiences in remote geographical locations.
(D) To significantly lower the total financial production costs of the plays.

35. Applying 'Navarasa' theory to a modern realistic play is an example of:
(A) Archival preservation
(B) Deconstructionism
(C) Intercultural theatre application
(D) Verbatim theatre

36. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Many modern Indian theatre schools incorporate Kalaripayattu into their curriculum.
Reason (R): Kalaripayattu helps actors develop core strength, focus, and spatial awareness.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

37. Which text serves as the primary manual for the detailed study of hand gestures (Samyuta and Asamyuta Hastas)?
(A) Shilparatna
(B) Natya Shastra
(C) Abhinaya Darpana
(D) Kamasutra

38. The strict adherence to 'Tala' and 'Laya' in traditional forms causes the actor to develop:
(A) A lack of spontaneity
(B) Precise psychophysical timing and rhythm
(C) Dependency on prompters
(D) Poor vocal modulation

39. Identify the incorrect statement about traditional theatre training:
(A) It integrates music, dance, and drama seamlessly.
(B) It requires intense physical devotion, often called 'Sadhana'.
(C) It employs stylized movement patterns rather than naturalistic walking.
(D) It completely isolates acting from musical accompaniment.

40. Given below are two statements:
Statement I: Chhau training relies on martial arts movements and mock combat techniques.
Statement II: Chhau performers do not use masks in any of its variants.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

41. Match List I with List II:
List I: (Traditional Form)
P. Ankia Nat
Q. Bhavai
R. Jatra
S. Koodiyattam
List II: (State)
1. Kerala
2. Assam
3. Gujarat
4. West Bengal
Choose the correct option:
(A) P-3, Q-2, R-1, S-4
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-4, R-3, S-1

42. Which traditional form emphasizes rigorous training in delivering extempore prose dialogues?
(A) Yakshagana
(B) Kathakali
(C) Koodiyattam
(D) Manipuri Raas

43. Which of the following is correctly paired regarding elements of traditional performance?
(A) Aharya - Physical gestures
(B) Vachika - Costumes and makeup
(C) Angika - Spoken words
(D) Sattvika - Involuntary emotional expressions

44. Identify the incorrect pair regarding concepts in Natyashastra:
(A) Lokadharmi - Realistic practice
(B) Purvaranga - Epilogue
(C) Natyadharmi - Stylized practice
(D) Sutradhara - Troupe leader/narrator

45. What is NOT a primary focus of Yoga when integrated into modern actor training?
(A) Breath control (Pranayama)
(B) Centering and concentration
(C) Enhancing stage combat speed
(D) Physical flexibility

46. What is the best answer explaining why Jerzy Grotowski was interested in traditional Indian practices?
(A) He planned to direct authentic Sanskrit plays on proscenium stages in Poland.
(B) He intended to import authentic Indian costumes for his laboratory productions.
(C) He aimed to replace Western acting methods with Eastern spiritual philosophies.
(D) He sought psycho-physical techniques to awaken inner impulses.

47. An actor focuses on the sensation of movement in their muscles and joints while walking across the stage. This is known as:
(A) Kinesthetic awareness
(B) Vocal resonance
(C) Affective memory

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(D) Given circumstances

48. Given below are two statements:
Statement I: Eugenio Barba's 'Theatre Anthropology' studies the pre-expressive level of the actor across different cultures.
Statement II: Barba concluded that Asian traditional actors and Western modern actors share no common bio-mechanical principles.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

49. Which martial art from Manipur is widely used in contemporary theatre for its sword and spear movements?
(A) Gatka
(B) Thang-Ta
(C) Kalaripayattu
(D) Silambam

50. The practice of manipulating inanimate objects to create an illusion of life for theatrical storytelling is the definition of:
(A) Puppetry
(B) Mime
(C) Mask work
(D) Pantomime

51. Consider the following benefits derived from Theatre Games as codified by Viola Spolin:
I. Eliminating the fear of failure
II. Encouraging spontaneity
III. Enforcing rigid script adherence
IV. Developing group trust
Which of the above benefits are correct?
(A) I, II, III
(B) II, III, IV
(C) I, II, IV
(D) I, III, IV

52. Which traditional Indian puppetry form uses large leather shadow puppets?
(A) Kathputli
(B) Yampuri
(C) Putul Nautch
(D) Tholu Bommalata

53. Identify the correct statement regarding 'Biomechanics' in movement training:
(A) It was developed by Constantin Stanislavski.
(B) It relies entirely on internal emotional recall.
(C) It was developed by Vsevolod Meyerhold to create a highly efficient, athletic actor.
(D) It is a purely vocal training technique.

54. Given below are two statements:
Statement I: Folk theatre forms usually maintain a strict fourth wall separating actors and audience.
Statement II: Folk theatre often relies on direct address and audience participation.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

55. Which of the following is correctly paired regarding movement theorists?
(A) V. Meyerhold - Psychological Realism
(B) Lee Strasberg - Bio-mechanics
(C) Jacques Lecoq - Method Acting
(D) Rudolf Laban - Movement Analysis (Efforts)

56. Consider the following list of Laban's Eight Effort Actions:
I. Punch
II. Float
III. Glide
IV. Scream
V. Flick
Which of the above are part of Laban's Eight Effort Actions?
(A) I, II, III, V
(B) I, II, III, IV
(C) II, III, IV, V
(D) I, III, IV, V

57. Identify the incorrect pair regarding puppetry forms and their type:
(A) Kathputli - String puppet
(B) Togalu Gombeyaata - Shadow puppet
(C) Bommalattam - Rod puppet
(D) Pavakoothu - Glove puppet

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appearance through Aharya and in mindset, before presenting themselves to the audience.

285. (C) Rigorous visual characterization and backstage organization
The combination of Aharya and Nepathya vidhi creates a comprehensive methodology for traditional Indian stagecraft. While Aharya provides the tools for rigorous visual characterization through costumes and make-up, Nepathya vidhi ensures that the backstage organization and preparation are handled with discipline. Together, they establish a systematic approach that bridges the gap between the preparation space and the public performance.

286. (D) By using color palettes to broadcast character traits
Chinese Traditional theatre achieves an equivalent to the Indian concept of Aharya through a highly codified visual language. It utilizes standardized color palettes on costumes and vividly painted faces to immediately broadcast specific character traits. This system allows the audience to identify qualities like loyalty, treachery, or valor, demonstrating a systematic approach to visual representation similar to classical Indian traditions.

287. (C) Stylized masks and elaborate garments
In the context of Japanese Traditional theatre, specific elements are used to fulfill the extrinsic communicative function seen in Aharya. These include highly stylized masks and elaborate garments. These visual markers are meticulously designed to represent characters and their traits, allowing for a precise and stylized form of storytelling that relies on established aesthetic codes shared by the performers and the audience.

288. (B) Nepathya vidhi
The strict protocols that govern the backstage preparation areas in traditional Chinese and Japanese theatres align closely with the Indian concept of Nepathya vidhi. Both systems emphasize the importance of a structured and disciplined preparation space. This parallel highlights a shared understanding in Asian performance traditions that the activities occurring behind the scenes are foundational to the success of the performance.

289. (D) As a rigorous and transformative ritual
In the backstage area of Japanese Traditional theatre, the process of preparing for a performance is highly structured. The physical donning of costumes and masks is not a casual act but is treated as a rigorous and transformative ritual. This disciplined approach ensures that the actor successfully transitions into their role, maintaining the spiritual and aesthetic integrity of the theatrical tradition.

290. (A) They offer a lens for systematic visual stagecraft
Analyzing various Asian performance traditions through the concepts of Aharya and Nepathya vidhi reveals a common systematic approach to stagecraft. This comparison provides a valuable lens for understanding how these theatres utilize rigorous visual characterization and structured backstage protocols. It demonstrates that across different cultures, traditional theatres have developed sophisticated and disciplined methodologies to manage the visual and organizational aspects of performance.

291. (C) Administrative, financial, and logistical resources
Effective theatre management involves the complex task of coordinating various non-artistic elements of a production. This includes the strategic management of administrative, financial, and logistical resources. By handling budgeting, resource allocation, and scheduling, management ensures that the necessary infrastructure is in place to support the artistic goals of the institution and maintain a successful theatrical season.

292. (A) Artistic versus management focus
In a professional theatrical organization, responsibilities are typically divided into two main structural areas. One group focuses on the artistic personnel, who handle the creative and conceptual aspects of stagecraft. The other group consists of management personnel, who prioritize the infrastructural sustainability of the theatre. This division allows both creative vision and administrative oversight to function efficiently within the institution.

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(C) They are only useful for plays set in ancient historical periods.
(D) They help actors understand groundedness and center of gravity.

68. The practice of using one's body to explore weight, space, time, and flow is derived from the teachings of:
(A) Constantin Stanislavski
(B) Bertolt Brecht
(C) Antonin Artaud
(D) Rudolf Laban

69. Which of the following is an exception to the principles of Theatre Games?
(A) Focus on process rather than product
(B) Elimination of the director as an authoritarian figure
(C) Script memorization before playing
(D) Problem-solving through play

70. What is the best answer defining the term 'Chhau' as used in theatre?
(A) A purely vocal form of storytelling
(B) A martial, tribal, and folk dance tradition used for its rigorous physical vocabulary
(C) A style of naturalistic acting
(D) A method of shadow puppetry

71. Arrange the following developments in Indian theatre education chronologically:
I. Natyashastra
II. Abhinaya Darpana
III. Dasharupaka
Which of the following is the correct sequence?
(A) I, II, III
(B) II, I, III
(C) III, I, II
(D) I, III, II

72. Which eminent scholar authored the book "Traditional Indian Theatre: Multiple Streams"?
(A) Kapila Vatsyayan
(B) Farley Richmond
(C) Nemichandra Jain
(D) Suresh Awasthi

73. Identify the correct statement about Dr. Suresh Awasthi:
(A) He strictly advocated for Western proscenium theatre.
(B) He translated Shakespeare into Malayalam.
(C) He coined the term 'Theatre of Roots'.
(D) He founded the National School of Drama.

74. Given below are two statements:
Statement I: Rustom Bharucha is known for his critique of intercultural theatre in his book "Theatre and the World".
Statement II: Bharucha fully supported Peter Brook's production of the Mahabharata without any reservations.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

75. Which scholar is correctly paired with their notable contribution?
(A) Farley Richmond - "Theatre of Roots"
(B) Kapila Vatsyayan - "Theatre and the World"
(C) Nemichandra Jain - "The Empty Space"
(D) Shanta Gokhale - "Playwright at the Centre: Marathi Drama"

76. Consider the following scholars known for their contribution to Indian Theatre research:
I. Nemichandra Jain
II. Adya Rangacharya
III. Richard Schechner
IV. Rustom Bharucha
Which of the above scholars are primarily associated with Indian Theatre research?
(A) I, II, III
(B) I, II, IV
(C) II, III, IV
(D) I, III, IV

77. Identify the incorrect pair regarding scholars and their journals/magazines:
(A) Nemichandra Jain - Natrang
(B) K.V. Subbanna - Ninasam publications
(C) Safdar Hashmi - Sangeet Natak journal
(D) Girish Karnad - Often contributed to Enact

78. Which of the following was NOT a major area of research for Dr. Kapila Vatsyayan?
(A) Classical Indian Dance
(B) Interrelationship of Indian Arts
(C) Natyashastra

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97. What is an exception to the primary roles of the Sangeet Natak Akademi (SNA)?
(A) Preserving classical traditions
(B) Regulating commercial Bollywood film production
(C) Funding national theatre festivals
(D) Conferring prestigious national awards

98. What is the best answer regarding the function of Zonal Cultural Centres (ZCCs) in India?
(A) To promote and patronize regional arts, folk theatre, and crafts across different geographical zones
(B) To censor theatrical scripts before performance
(C) To train actors for television
(D) To grant university degrees in Dramatics

99. An independent theatre group seeks financial support for producing a new play. Applying to the Ministry of Culture's Salary Grant scheme demonstrates an understanding of:
(A) Scenographic design
(B) Aesthetic theory
(C) Government patronization mechanisms
(D) Audience reception theory

100. Lack of consistent state funding in independent theatre causes:
(A) An increase in large-scale set designs
(B) A surplus of full-time paid actors
(C) The elimination of digital marketing
(D) The rise of intimate, low-budget, or 'black box' theatre productions

101. Consider the following statements regarding the National School of Drama (NSD):
I. It was set up by the Sangeet Natak Akademi in 1959.
II. It became an independent entity in 1975.
III. It only teaches Western classical theatre.
IV. Bharat Rang Mahotsav is organized by NSD.
Which of the above statements are correct?
(A) I, II, III
(B) II, III, IV
(C) I, II, IV
(D) I, III, IV

102. Which corporate group is associated with the META (Mahindra Excellence in Theatre Awards)?
(A) Tata Group
(B) Mahindra Group
(C) Reliance Industries
(D) Aditya Birla Group

103. Identify the correct statement regarding Ford Foundation's role in Indian Theatre:
(A) It banned all traditional performances.
(B) It only funded English language plays in Mumbai.
(C) It was shut down by the Sangeet Natak Akademi.
(D) It provided significant grants in the 1980s and 90s that supported regional theatre and preservation of folk forms.

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104. Given below are two statements:
Statement I: Prithvi Theatre in Mumbai acts as a major private patron by providing an affordable performance space for groups.
Statement II: Prithvi Theatre strictly produces its own plays and does not allow external groups to perform.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

105. Which is correctly paired regarding theatre institutions and their primary focus?
(A) National School of Drama - Exclusively classical Sanskrit drama
(B) META - Rural folk dance preservation
(C) Ninasam - Rural theatre culture and film appreciation
(D) IPTA - Commercial musical theatre

106. Consider the following organizations:
I. Sahitya Kala Parishad
II. Sangeet Natak Akademi
III. Ministry of Culture
IV. Indian Space Research Organisation (ISRO)
V. Zonal Cultural Centres
Which of the above organizations patronize Indian theatre?
(A) I, II, III, V
(B) I, II, III, IV
(C) II, III, IV, V
(D) I, III, IV, V

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88. A shift in research from analyzing dramatic texts to analyzing live events, rituals, and audience reception is termed:
(A) Performance Studies paradigm
(B) Structuralism
(C) Textual Analysis
(D) Formalism

89. Which scholar is widely known for their work on gender and performance in Indian theatre, particularly focusing on actresses of the Parsi theatre and early Marathi stage?
(A) Neera Adarkar
(B) Kapila Vatsyayan
(C) Lata Singh
(D) Romila Thapar

90. What is NOT a current trend in Indian theatre research?
(A) Exclusive concentration on ancient Greek texts
(B) Digital and virtual performance studies
(C) Focus on marginalized and Dalit theatre
(D) Scenography and space design histories

91. Match List I with List II:
List I: (Author)
P. Nemichandra Jain
Q. Shanta Gokhale
R. Rustom Bharucha
S. Adya Rangacharya
List II: (Book)
1. Theatre and the World
2. Indian Theatre
3. Indian Theatre: Tradition, Continuity and Change
4. Playwright at the Centre
Choose the correct option:
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

92. Which eminent personality's research deeply connected the sculptural traditions of Indian temples with classical dance and theatre movements?
(A) Ananda Coomaraswamy
(B) Kapila Vatsyayan
(C) Ebrahim Alkazi
(D) B.V. Karanth

93. Consider the following focus areas in contemporary feminist theatre research in India:
I. Representation of women in classic texts
II. The history of female performers (e.g., courtesans, early actresses)
III. Promoting exclusively male-centric narratives
IV. Analyzing patriarchal structures within theatre institutions
Which of the above areas are part of feminist theatre research?
(A) I, II, III
(B) I, III, IV
(C) I, II, IV
(D) II, III, IV

94. Given below are two statements:
Statement I: Ethnographic methodology is increasingly used in Indian theatre research to study folk and ritual performances.
Statement II: Ethnography requires the researcher to rely solely on secondary library sources.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

95. Which is correctly paired regarding research paradigms?
(A) Historiography - Studying the methods of historical documentation in theatre
(B) Ethnography - Analyzing lighting design mathematically
(C) Semiotics - Studying theatre funding
(D) Dramaturgy - Box office management

96. Identify the incorrect pair regarding modern theatre institutions and their founders:
(A) Prithvi Theatre - Prithviraj Kapoor
(B) Indian People's Theatre Association (IPTA) - Ebrahim Alkazi
(C) Ranga Shankara - Arundhati Nag
(D) Kalakshetra - Rukmini Devi Arundale

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153. Identify the correct statement about Phillip Zarrilli's contribution to theatre research:
(A) He focused exclusively on Shakespearean verse speaking.
(B) He was the founder of the National School of Drama.
(C) He studied Kalaripayattu and its application to psycho-physical actor training.
(D) He wrote "Playwright at the Centre".

154. Given below are two statements:
Statement I: The 'Navarasa' theory posits that 'Rasa' is located in the audience, not just the actor.
Statement II: Abhinavagupta wrote the Abhinavabharati, a comprehensive commentary on the Natyashastra.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

155. Which is correctly paired regarding forms of Abhinaya?
(A) Angika - Costume and makeup
(B) Vachika - Body movements
(C) Sattvika - Spoken words
(D) Aharya - Stage decor, costumes, and makeup

156. Consider the following list of components of 'Sattvika Abhinaya':
I. Sweda (Sweating)
II. Romancha (Goosebumps)
III. Ashru (Tears)
IV. Hasya (Laughter as a Rasa)
V. Vepathu (Trembling)
Which of the above are involuntary emotional states categorized under Sattvika Abhinaya?
(A) I, II, III, IV
(B) I, II, III, V
(C) II, III, IV, V
(D) I, III, IV, V

157. Identify the incorrect pair regarding Theatre Directors and their iconic productions:
(A) Ebrahim Alkazi - Andha Yug
(B) Ratan Thiyam - Chakravyuha
(C) Girish Karnad - Ghashiram Kotwal (as Director)
(D) Habib Tanvir - Charandas Chor

158. Which of the following is NOT typically a part of academic theatre research?
(A) Literature review
(B) Formulation of a hypothesis or research question
(C) Fieldwork or practical experimentation
(D) Financial auditing of corporate banks

159. What is the most appropriate term for the study of the history, methods, and practices of dramatic composition and theatrical representation?
(A) Dramaturgy
(B) Choreography
(C) Philology
(D) Epigraphy

160. A student analyzing the impact of government funding on regional theatre growth is applying concepts of:
(A) Psychoanalysis
(B) Cultural Economics and Arts Policy
(C) Biomechanics
(D) Classical Sanskrit prosody

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161. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The introduction of Theatre Games into primary education helps in inclusive learning.
Reason (R): Theatre games rely on experiential learning and do not heavily depend on reading or writing skills.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

162. Which institution is primarily responsible for promoting international cultural relations and often sponsors theatre troupes to travel abroad?
(A) Indian Council for Cultural Relations (ICCR)
(B) National School of Drama (NSD)
(C) University Grants Commission (UGC)

107. Identify the incorrect statement about post-independence theatre patronization:
(A) The state took a major role in institutionalizing arts to build a national cultural identity.
(B) Organizations like the Sangeet Natak Akademi were formed to create an official network of cultural patronage.
(C) Private philanthropic trusts like India Foundation for the Arts (IFA) provide crucial grants to practitioners.
(D) Commercial corporate sponsorship is the largest source of income for rural folk artists.

108. Which is an incorrect pair regarding theatre patrons/institutions and location?
(A) Ranga Shankara - Bengaluru
(B) National Centre for the Performing Arts (NCPA) - Chennai
(C) Jawahar Kala Kendra - Jaipur
(D) Bharat Bhavan - Bhopal

109. What is NOT a feature of the Bharat Rang Mahotsav (BRM)?
(A) It is an international theatre festival.
(B) It is organized by the National School of Drama.
(C) It exclusively features plays directed by NSD alumni.
(D) It includes allied events like masterclasses and director's meets.

110. The establishment of state academies (e.g., Kerala Sangeetha Nataka Akademi) was the best answer to which post-independence need?
(A) To commercialize regional art forms for export purposes.
(B) To strictly enforce Hindi as the primary language of performance.
(C) To shut down all colonial-era theatres across the states.
(D) To decentralize patronage and support linguistic and regional arts.

111. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Corporate Social Responsibility (CSR) has become an emerging source of funding for Indian theatre.
Reason (R): Companies use CSR funds to support arts and culture, organizing festivals like META and supporting infrastructure.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

112. A researcher is studying how the IFA (India Foundation for the Arts) evaluates grant proposals. This falls under the study of:
(A) Dramaturgy
(B) Cultural policy and arts administration
(C) Actor training methodologies
(D) Scenography

113. The decline of the traditional Parsi Theatre model in the mid-20th century was primarily caused by:
(A) Lack of acting talent
(B) The rise of radio and talkie films
(C) Government ban on proscenium stages
(D) A return to Sanskrit drama

114. Which personality played a monumental role in shaping NSD's syllabus, linking theatre design, architecture, and rigorous modern acting training?
(A) Ebrahim Alkazi
(B) Habib Tanvir
(C) B.M. Shah
(D) Ratan Thiyam

115. Identify the correct statement regarding Sangeet Natak Akademi (SNA) Awards:
(A) They are given only to posthumous candidates who served the arts.
(B) They are strictly limited to artists currently residing in New Delhi.
(C) They are the highest national recognition given to practicing artists.
(D) They do not include categories for traditional or folk theatre forms.

116. Match List I with List II:
List I: (Theatre Festival)
P. Nandikar's National Theatre Festival

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Q. Bharat Rang Mahotsav
R. Prithvi Theatre Festival
S. META

List II: (City/Organizer)
1. National School of Drama, New Delhi
2. Kolkata
3. Mahindra Group, New Delhi
4. Mumbai

Choose the correct option:
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-4, R-1, S-3
(D) P-2, Q-1, R-4, S-3

117. Identify the incorrect statement about current affairs in Indian theatre:
(A) The COVID-19 pandemic led to an increase in digital and virtual theatre performances.
(B) There is a growing trend of interdisciplinary and immersive theatre.
(C) Intimate theatre spaces have completely disappeared in urban centers.
(D) Many festivals have adopted hybrid (online + offline) formats.

118. Given below are two statements:
Statement I: The Kalidas Samman is a prestigious arts award presented by the Government of Madhya Pradesh.
Statement II: The Kalidas Samman is only awarded to poets, not theatre practitioners.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

119. Which is correctly paired?
(A) Ratan Thiyam - Ninasam
(B) K.V. Subbanna - Chorus Repertory Theatre
(C) Habib Tanvir - Prithvi Theatre
(D) B.V. Karanth - Rangmandal (Bharat Bhavan)

120. Identify the incorrect pair regarding recent trends in theatre:
(A) Verbatim Theatre - Script composed entirely of imaginary events
(B) Immersive Theatre - Audience is part of the performance space
(C) Digital Theatre - Streaming performances online
(D) Site-Specific Theatre - Performed in a non-traditional location

121. Arrange the following cultural institutions in the chronological order of their establishment:
I. Sangeet Natak Akademi
II. National School of Drama
III. Zonal Cultural Centres

Which of the following is the correct sequence?
(A) II, I, III
(B) I, III, II
(C) I, II, III
(D) III, II, I

122. Which of the following is NOT a category for the Sangeet Natak Akademi Awards?
(A) Best Film Actor
(B) Playwriting
(C) Direction
(D) Allied Theatre Arts (Lighting/Design)

123. What is the most appropriate description of 'Theatre of the Oppressed'?
(A) A strictly aesthetic movement focusing primarily on visual costume design.
(B) A traditional form of Indian puppetry used for historical storytelling.
(C) A commercial style of large-scale Broadway musical theatre performance.
(D) Interactive theatre used for social and political change.

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124. A director is creating a play based on actual interviews and court transcripts about a recent social issue. This competency relates to:
(A) Classical Sanskrit Dramaturgy
(B) Documentary/Verbatim Theatre
(C) Abstract Mime
(D) Theatre of the Absurd

125. The increasing accessibility of digital recording technologies caused contemporary theatre researchers to:
(A) Abandon written analysis entirely
(B) Stop attending live performances
(C) Analyze ephemeral performance details that were previously lost
(D) Reject traditional theatre forms

126. Consider the following eminent theatre personalities:
I. Zohra Sehgal
II. Ebrahim Alkazi
III. Girish Karnad
IV. Habib Tanvir
Which of the above personalities received the Padma Vibhushan?
(A) I, II, III
(B) II, III, IV
(C) I, IV
(D) I, II

127. Who among the following is a renowned contemporary Indian playwright and director who won the Jnanpith Award and heavily used folklore in his plays like 'Hayavadana'?
(A) Girish Karnad
(B) Vijay Tendulkar
(C) Mohan Rakesh
(D) Badal Sircar

128. Identify the correct statement regarding current theatre infrastructure in India:
(A) Every Indian village has a state-funded proscenium theatre.
(B) Scarcity of affordable performance spaces in metro cities remains a major challenge.
(C) The government has banned the construction of private theatres.
(D) Only government institutions are allowed to sell theatre tickets.

129. Given below are two statements:
Statement I: The Nandikar National Theatre Festival is one of the oldest and most prestigious festivals in Kolkata.
Statement II: Nandikar was founded by Utpal Dutt.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

130. Which is correctly paired regarding theatre awards and their focus?
(A) META - Recognizes excellence in Indian theatre across various technical and artistic categories
(B) Sahitya Akademi Award - Recognizes excellence exclusively in Lighting Design
(C) Kalidas Samman - Recognizes English commercial plays
(D) Nandi Awards - National level theatre awards by the Central Government

131. Consider the following features:
I. Rejection of the proscenium stage
II. Elimination of the performer-audience divide
III. Heavy reliance on expensive sets and lighting
IV. Focus on physical acting and human connection
V. Strictly commercial ticket pricing
Which of the above define 'Third Theatre' as propagated by Badal Sircar?
(A) I, II, III
(B) II, IV, V
(C) I, II, IV
(D) I, III, V

132. Identify the incorrect pair regarding eminent personalities and their regions of primary influence:
(A) Ratan Thiyam - Manipur
(B) K.N. Panikkar - Kerala
(C) Satish Alekar - Maharashtra
(D) Heisnam Kanhailal - Gujarat

133. Which of the following is NOT an objective of theatre research?
(A) To document disappearing folk traditions
(B) To provide critical analysis of contemporary productions
(C) To strictly increase ticket sales of commercial plays
(D) To understand the historical context of dramatic literature

134. What is the most appropriate reason for incorporating traditional theatre forms into university syllabi?
(A) To prepare students for the Bollywood film industry roles.
(B) Ensuring a culturally rooted understanding of indigenous aesthetics.
(C) To replace Western literature entirely in the current educational curriculum.
(D) To fulfill regional tourism quotas and

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(D) European Naturalism

79. What is the most appropriate description of Adya Rangacharya's contribution?
(A) He provided major English translations and scholarly analysis of the Natyashastra.
(B) He was primarily a light designer for Hindi cinema productions in Mumbai.
(C) He introduced the concept of Biomechanics to the Indian academic theatre system.
(D) He founded the Sangeet Natak Akademi through a resolution in New Delhi.

80. A researcher wants to study the integration of Indian aesthetics and modern performance. Whose work should they primarily consult?
(A) Stanislavski
(B) Kapila Vatsyayan
(C) V. Meyerhold
(D) Augusto Boal

81. Consider the following list of books:
I. Indian Theatre: Traditions of Performance
II. The Natyashastra (Translation)
III. Kutiyattam: Sanskrit Theater of India
IV. Theatre of Roots
V. The Empty Space
Which of the above were authored or edited by Farley Richmond?
(A) I, II, and IV
(B) I and III
(C) II, III, and V
(D) I, III, and V

82. Which eminent scholar was heavily involved in establishing the "Ninasam" theatre institute in Karnataka?
(A) K.V. Subbanna
(B) B.V. Karanth
(C) Girish Karnad
(D) Chandrashekhara Kambara

83. Identify the correct statement regarding modern Indian theatre scholarship:
(A) It relies exclusively on written texts and ignores performance contexts.
(B) It rejects all theoretical frameworks from the Natyashastra.
(C) It embraces performance studies, examining ritual and folk forms alongside modern drama.
(D) It focuses almost exclusively on English-language plays and their Western reception.

84. Given below are two statements:
Statement I: 'Natrang', founded by Nemichandra Jain, was a significant Hindi journal for theatre criticism.
Statement II: Theatre criticism in India has suffered from a lack of dedicated academic journals.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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85. Which is correctly paired?
(A) Shanta Gokhale - The Natyashastra
(B) Suresh Awasthi - Playwright at the Centre
(C) Anuradha Kapur - Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar
(D) Rustom Bharucha - Traditional Indian Theatre: Multiple Streams

86. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The "Theatre of Roots" movement led to a significant shift in Indian theatre scholarship.
Reason (R): It prompted scholars to study how modern directors were decolonizing theatre by returning to indigenous forms.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

87. Identify the incorrect statement regarding Rustom Bharucha:
(A) He authored "Terror and Performance".
(B) He criticized the superficial appropriation of Eastern forms by Western directors.
(C) He contributed to the discourse on theatre and politics in India.
(D) He advocates for an uncritical acceptance of

(B) It acts as the national academy of music, dance, and drama.
(C) It functions as an autonomous body under the Ministry of Culture.
(D) It was set up by a resolution of the Ministry of Education in 1952.

144. Given below are two statements:
Statement I: 'Practice as Research' (PaR) in university systems acknowledges artistic practice itself as a valid form of academic research.
Statement II: In PaR, the final performance is completely ignored, and only the written thesis is evaluated.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

145. Which of the following is correctly paired regarding current affairs in theatre?
(A) Serendipity Arts Festival - Held annually in Kashmir
(B) National Theatre Live - A digital broadcasting initiative of British theatre
(C) Thespo - A festival exclusively for actors above 50 years of age
(D) ITI (International Theatre Institute) - Headquarters in New Delhi

146. Identify the incorrect pair regarding institutions and publications:
(A) Ninasam - Natrang (Hindi journal)
(B) Sangeet Natak Akademi - Sangeet Natak (journal)
(C) National School of Drama - Rajbhasha (journal) / Rang Prasang
(D) Sahitya Akademi - Indian Literature (journal)

147. What is an exception to the elements typically required for a successful grant proposal for a theatre production?
(A) Detailed budget breakdown
(B) Clear artistic vision and director's note
(C) Guaranteed profitability and stock market returns
(D) Timeline and rehearsal schedule

148. What is the best answer describing 'Intangible Cultural Heritage' (ICH) in relation to theatre?
(A) The physical theatre building and lighting equipment
(B) The printed scripts of modern plays
(C) Box office records
(D) Oral traditions, performing arts, and skills passed down through generations

149. An actor's ability to seamlessly switch between different regional dialects is an example of competency in:
(A) Kinesthetics
(B) Lighting Operation
(C) Phonetics and Vocal Flexibility
(D) Dramatic Writing

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150. A major cause for the revival of interest in traditional Indian theatre forms in the 1970s and 80s was:
(A) The complete ban of Western literature across all Indian academic institutions.
(B) A conscious effort by post-colonial directors to seek indigenous aesthetics.
(C) The sudden invention of digital lighting and computerized sound systems.
(D) A global mandate issued by the United Nations for cultural preservation.

151. Consider the following elements related to 'Forum Theatre':
I. Developed by Augusto Boal
II. The audience remains entirely passive
III. The 'Joker' acts as a facilitator
IV. Spectators can stop the action and replace actors
Which of the above elements are correct?
(A) I, II, III
(B) II, III, IV
(C) I, II, IV
(D) I, III, IV

152. Which prominent scholar wrote the book "The Theatre of the Mahabharata: Terukkuttu Performances in South India"?
(A) Richard Frasca
(B) Farley Richmond
(C) Phillip Zarrilli
(D) Eugenio Barba

government performance mandates.

135. Applying semiotics to theatre research involves analyzing:
(A) Box office revenues
(B) Only the written dialogue
(C) The dietary habits of actors
(D) Signs, symbols, and how meaning is generated in performance

136. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Theatre pedagogy has evolved to include modules on arts management and grant writing.
Reason (R): Modern theatre practitioners often function as independent producers needing skills to secure funding and market their work.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

137. Which eminent scholar was pivotal in archiving Indian traditional performances and served as the Member Secretary of the Indira Gandhi National Centre for the Arts (IGNCA)?
(A) Romila Thapar
(B) Gayatri Spivak
(C) Kapila Vatsyayan
(D) B.V. Karanth

138. Identify the correct statement regarding 'Performance Studies':
(A) It broadens the academic scope to include rituals, play, and daily life performances.
(B) It treats proscenium theatre as the only valid form of artistic performance today.
(C) It rejects the study of live audiences in favor of historical text analysis.
(D) It is a specific branch of theoretical physics related to acoustic waves.

139. Given below are two statements:
Statement I: The UGC currently mandates that all primary school teachers must hold a master's degree in theatre.
Statement II: Theatre is recognized as an integrated pedagogical tool under the National Education Policy 2020.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

140. Which is correctly paired regarding research methodologies?
(A) Quantitative Research - Focusing purely on subjective emotional experiences
(B) Archival Research - Studying historical documents, prompt books, and reviews
(C) Autoethnography - Studying the biology of voice
(D) Practice as Research (PaR) - Conducting surveys on audience age

141. Match List I with List II:
List I: (Playwright/Director)
P. Habib Tanvir
Q. Safdar Hashmi
R. Utpal Dutt
S. Ratan Thiyam
List II: (Associated Institution/Group)
1. Chorus Repertory Theatre
2. Naya Theatre
3. Jana Natya Manch (JANAM)
4. Little Theatre Group / PLT
Choose the correct option:
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-4, R-2, S-3
(C) P-2, Q-3, R-4, S-1
(D) P-2, Q-4, R-3, S-1

142. Which prominent Indian theatre personality is known for the concept of 'Theatre of Roots', drawing heavily from rural and folk traditions?
(A) Ebrahim Alkazi
(B) Satyadev Dubey
(C) Mahesh Dattani
(D) B.V. Karanth

143. Identify the incorrect statement about Sangeet Natak Akademi:
(A) It is fully funded by private corporate sponsors.

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(D) Archaeological Survey of India (ASI)

163. Identify the correct statement regarding the 'Theatre of Roots' movement:
(A) It was exclusively confined to Hindi theatre.
(B) It was entirely funded by the British Council.
(C) It aimed at a synthesis of traditional Indian performance aesthetics with modern thematic concerns.
(D) It rejected the use of any regional languages.

164. Given below are two statements:
Statement I: The Sangeet Natak Akademi confers the 'Ustad Bismillah Khan Yuva Puraskar' to recognize young and upcoming artists.
Statement II: This award is only given to classical musicians.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

165. Which is correctly paired?
(A) Kalakshetra - Rukmini Devi Arundale
(B) Kerala Kalamandalam - Vallathol Narayana Menon
(C) Ninasam - K.V. Subbanna
(D) All of the above

166. Match List I with List II:
List I: (Theatre Journal/Magazine)
P. Natrang
Q. Sangeet Natak
R. Enact
S. Bahuroopi
List II: (Language/Origin)
1. Hindi
2. English (Sangeet Natak Akademi publication)
3. English (Published by Rajinder Paul)
4. Bengali
Choose the correct option:
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-3, R-2, S-4

167. Identify the incorrect statement regarding K.N. Panikkar's approach to theatre:
(A) He founded the theatre group Sopanam.
(B) He heavily utilized the rhythm and physical vocabulary of Kalaripayattu.
(C) He produced Sanskrit plays using indigenous musical instruments.
(D) He strictly followed the Stanislavski system and rejected local Kerala traditions.

168. The concept of 'Gaze' in contemporary feminist theatre research primarily analyzes:
(A) How women are represented, looked at, and positioned by patriarchal narratives on stage
(B) How lighting instruments are focused
(C) The audience's seating arrangement
(D) The actors' sightlines to the prompt box

169. What is NOT a feature of 'Process Drama'?
(A) Focus on problem-solving
(B) The teacher takes on a role in the drama (Teacher-in-Role)
(C) Rehearsing a scripted play for a ticketed audience
(D) Spontaneous and unscripted exploration of themes

170. What is the best answer regarding the function of 'Dramaturg' in a university production?
(A) To provide historical context, textual analysis, and research support for the production
(B) To solely manage ticket sales
(C) To design costumes
(D) To sweep the stage

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171. Arrange the following moments in Indian theatre patronization chronologically:
I. Formation of Indian People's Theatre Association (IPTA)
II. Foundation of Sangeet Natak Akademi
III. Start of Bharat Rang Mahotsav
Which of the following is the correct sequence?
(A) II, I, III
(B) I, III, II
(C) III, II, I
(D) I, II, III

Kerala) - Thrissur
(C) META - Organized by the Sangeet Natak Akademi
(D) Jashn-e-Bachpan - NSD's National Children's Theatre Festival

228. Which of the following is NOT an advantage of 'Devised Theatre' in a pedagogical setting?
(A) Encourages collaborative creation
(B) Promotes democratic decision-making among students
(C) Utilizes students' personal experiences
(D) Relies entirely on a single pre-written authoritative text.

229. What is the most appropriate role of an 'Intimacy Director' in modern theatre practice and pedagogy?
(A) To design lighting for romantic scenes
(B) To sell tickets to couples
(C) To choreograph and ensure safe, consensual practices for scenes involving physical intimacy
(D) To write romantic poetry for the script

230. A university student applying the theories of Jacques Derrida to deconstruct a classic play is engaging in:
(A) Traditional Stanislavskian character analysis
(B) Post-structuralist theatre research
(C) Biomechanical physical training
(D) Stage management

231. Consider the following characteristics of 'Digital Theatre':
I. Integration of live performance with digital broadcasting
II. Complete elimination of the actor
III. Use of platforms like Zoom for live interaction
IV. Exploitation of multimedia design
V. Rejection of all spoken language
Which of the above are characteristic features of Digital Theatre?
(A) II, IV, V
(B) I, II, III, IV
(C) I, III, V
(D) I, III, IV

232. Which scholar heavily researched and theorized on the "Theatre of the Oppressed" and its application in Indian contexts?
(A) Rustom Bharucha
(B) Kapila Vatsyayan
(C) Farley Richmond
(D) Richard Schechner

233. Identify the correct statement about 'Theatre Anthropology':
(A) It studies human bones found under ancient theatres.
(B) It was developed by Constantin Stanislavski.
(C) It is the study of human behavior on a biological and socio-cultural level in a performance situation.
(D) It ignores physical movement completely.

234. Given below are two statements:
Statement I: The 'India Foundation for the Arts' (IFA) provides grants for practice, research, and education in the arts.
Statement II: IFA is a fully government-owned entity under the Ministry of Defence.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

235. Which is correctly paired regarding funding schemes?
(A) Sangeet Natak Akademi Awards - Ministry of Sports
(B) META Awards - Sangeet Natak Akademi
(C) Jnanpith Award - National School of Drama
(D) Tagore National Fellowship for Cultural Research - Ministry of Culture

236. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The inclusion of 'Folk Theatre' in university curriculum is vital for comprehensive Indian theatre education.
Reason (R): Folk theatre provides insights into regional languages, local myths, non-proscenium spatial dynamics, and indigenous aesthetic sensibilities.
In light of the above statements, choose the

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Which of the above elements are characteristic of Brechtian pedagogy?
(A) I, II, III, IV
(B) II, III, IV, V
(C) I, II, IV, V
(D) I, III, IV, V

182. Which notable scholar and practitioner founded the 'Chorus Repertory Theatre' in Imphal?
(A) Heisnam Kanhailal
(B) Ratan Thiyam
(C) Sabitri Heisnam
(D) Bansi Kaul

183. Identify the correct statement regarding Heisnam Kanhailal's training pedagogy:
(A) He rejected all indigenous Manipuri influences.
(B) He focused exclusively on English translations of Shakespeare.
(C) He trained actors only in operatic singing.
(D) He emphasized deeply physical acting drawing from local rituals.

184. Given below are two statements:
Statement I: 'Koodiyattam' is recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity.
Statement II: Koodiyattam is traditionally performed in specialized temple theatres called Koothambalams.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

185. Which is correctly paired regarding eminent Indian theatre personalities and their key area of work?
(A) Ebrahim Alkazi - Folk Theatre of Chhattisgarh
(B) Habib Tanvir - Western Realism
(C) Safdar Hashmi - Street Theatre (Nukkad Natak)
(D) B.V. Karanth - Parsi Theatre

186. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The shift towards 'Performance Studies' broadened the academic scope of theatre departments.
Reason (R): Performance Studies allowed researchers to analyze everyday rituals, political rallies, and sports as performative events alongside traditional drama.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

187. Identify the incorrect statement regarding the 'Natya Shastra':
(A) It describes the construction of different types of playhouses.
(B) It attributes the origin of drama to a divine creation by Brahma.
(C) It details specific movements for the head, eyes, and limbs.
(D) It completely ignores the emotional response of the audience.

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188. Which scholar authored "The Natyashastra" (English translation with notes) which is widely used in University curricula?
(A) Ananda Coomaraswamy
(B) Manomohan Ghosh
(C) Sheldon Pollock
(D) Romila Thapar

189. What is an exception to the characteristics of the traditional Guru-Shishya parampara?
(A) Lifelong bond between teacher and student
(B) Living in the Guru's household (Gurukula)
(C) Fixed academic semesters and standardized grading
(D) Deep spiritual devotion to the art form

190. What is the best answer to describe the function of 'Yoga' in Jerzy Grotowski's early actor training?
(A) Achieving spiritual enlightenment.
(B) Learning ancient Sanskrit mantras.
(C) Replacing the need for vocal training.
(D) Developing physical flexibility and concentration.

172. Which organization gives the 'Aditya Vikram Birla Kalashikhar Puraskar' for lifetime achievement in performing arts?
(A) Sangeet Natak Akademi
(B) Sangit Kala Kendra (Birla Group)
(C) Mahindra Group
(D) Tata Trusts

173. Identify the correct statement about 'Theatre in Education' (TIE):
(A) It is interchangeable with Children's Theatre, where adults perform entertaining plays for kids.
(B) It completely excludes physical movement.
(C) It involves a structured curriculum where students actively participate in drama to explore educational concepts.
(D) It was founded in India before it started in the UK.

174. Given below are two statements:
Statement I: The University Grants Commission has introduced Learning Outcomes-based Curriculum Framework (LOCF) for Performing Arts.
Statement II: LOCF aims to standardize learning outcomes and make degrees more globally comparable.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Which is correctly paired regarding funding bodies and their scope?
(A) IFA (India Foundation for the Arts) - Private, independent, philanthropic grants for arts
(B) ZCC (Zonal Cultural Centres) - Exclusively funds Bollywood films
(C) ICCR - Manages internal rural festivals only
(D) National School of Drama - Funds scientific research

176. Consider the following theatre personalities:
I. B.V. Karanth
II. Ratan Thiyam
III. Kavalam Narayana Panikkar
IV. Ebrahim Alkazi
V. Girish Karnad (as playwright)
Which of the above personalities are associated with the 'Theatre of Roots' movement?
(A) I, II, IV, V
(B) I, II, III, V
(C) II, III, IV, V
(D) I, III, IV, V

177. Identify the incorrect pair regarding regional academies:
(A) Bharatendu Natya Akademi - Uttar Pradesh
(B) Ninasam - Maharashtra
(C) Madhya Pradesh School of Drama - Bhopal
(D) School of Drama and Fine Arts - Thrissur, Kerala

178. Which of the following is NOT an advantage of incorporating 'Martial Arts' into actor training?
(A) Eliminating the need for vocal training
(B) Developing core strength
(C) Understanding rhythm and precise timing
(D) Enhancing spatial awareness

179. What is the most appropriate description of 'Applied Theatre'?
(A) Theatre performed in specialized proscenium spaces for elite audiences
(B) A theory regarding the application of stage makeup
(C) The use of theatre practices in non-traditional settings for social or therapeutic purposes
(D) Applying scientific principles to theatre rigging

180. A teacher utilizes 'Role Play' to help nursing students practice patient interaction. This is an application of:
(A) Classical acting techniques
(B) Epic Theatre
(C) Biomechanics
(D) Applied Drama/Theatre

181. Consider the following elements in 'Epic Theatre' pedagogy as influenced by Bertolt Brecht:
I. Verfremdungseffekt (Alienation effect)
II. Historicization
III. Complete emotional immersion (Stanislavskian)
IV. Gestus
V. Breaking the fourth wall

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(B) An increase in direct political agitation on stage
(C) The complete cessation of all theatre
(D) The immediate repeal of the law

201. Consider the following objectives:
I. To promote cultural kinship across states.
II. To preserve folk and tribal arts.
III. To establish a centralized, mono-cultural identity.
IV. To organize cross-regional cultural exchanges.
Which of the above were objectives for establishing the Zonal Cultural Centres (ZCCs) in India?
(A) I, II, III
(B) II, III, IV
(C) I, II, IV
(D) I, III, IV

202. Which scholar's work heavily focuses on the intersection of post-colonialism and Indian theatre?
(A) Aparna Bhargava Dharwadker
(B) Constantin Stanislavski
(C) Antonin Artaud
(D) Viola Spolin

203. Identify the correct statement regarding 'Puppetry' as a pedagogical tool:
(A) It relies entirely on facial expressions of the puppeteer.
(B) It is strictly forbidden in primary education.
(C) It only uses life-sized marionettes.
(D) It aids self-expression by projecting voice into an external object.

204. Given below are two statements:
Statement I: The "Theatre in Education" (TIE) approach was introduced in India primarily through the efforts of the National School of Drama.
Statement II: Barry John was an influential figure in developing TIE in India.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

205. Which is correctly paired regarding major independent theatre groups?
(A) Nandikar - B.V. Karanth
(B) Naya Theatre - Girish Karnad
(C) Jana Natya Manch - Safdar Hashmi
(D) Samudaya - Ebrahim Alkazi

206. Consider the following features of the 'Ninasam' theatre institute:
I. Located in the rural village of Heggodu, Karnataka
II. Focuses on bringing global cinema and theatre to rural audiences
III. Runs a traveling theatre repertory called Tirugata
IV. Exclusively performs in English
V. Founded by K.V. Subbanna
Which of the above features are correct?
(A) I, II, III, IV
(B) II, III, IV, V
(C) I, III, IV, V
(D) I, II, III, V

207. Identify the incorrect statement about the 'Kalidas Samman':
(A) It is only awarded to playwrights.
(B) It is awarded by the Madhya Pradesh government.
(C) It recognizes excellence in classical music, classical dance, and theatre.
(D) Eminent theatre directors like Habib Tanvir and B.V. Karanth have received it.

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208. Which is an incorrect pair regarding theatre personalities and their major area/institution?
(A) Arundhati Nag - Ranga Shankara
(B) Usha Ganguly - Ninasam
(C) Sanjna Kapoor - Junoon
(D) Amal Allana - National School of Drama Chairperson (former)

209. What is NOT a primary objective of the 'Bharat Rang Mahotsav'?
(A) To showcase the best of Indian theatre
(B) To completely replace regional theatre festivals
(C) To provide a platform for international theatre exchange
(D) To conduct allied events like masterclasses and exhibitions

245. Which is correctly paired regarding current national initiatives?
(A) Sangeet Natak Akademi - Dissolved in 2020
(B) Ministry of Culture - Banned all international theatre collaborations
(C) National School of Drama - Upgraded to a Deemed University status for academic autonomy
(D) Zonal Cultural Centres - Privatized and sold to corporate bodies

246. What is the most appropriate description of 'Theatre in Education' (TIE) as practiced by the National School of Drama's Sanskaar Rang Toli?
(A) Training children to become commercial film actors.
(B) Performing plays with and for children to discuss educational or social issues.
(C) Teaching children strictly how to build stage sets.
(D) Conducting written examinations on Shakespeare.

247. The practice of systematically observing, documenting, and analyzing an indigenous theatre form in its natural community setting is an application of:
(A) Dramaturgical auditing
(B) Bio-mechanical training
(C) Proscenium staging
(D) Performance Ethnography

248. The introduction of corporate funding (such as the Mahindra Excellence in Theatre Awards) caused contemporary Indian theatre to:
(A) Gain a national platform for independent and regional plays to be recognized and rewarded
(B) Completely abandon traditional forms
(C) Stop relying entirely on ticket sales
(D) Produce only English language musicals

249. Identify the incorrect statement regarding the role of 'Movement Analysis' in academic research:
(A) It provides a vocabulary to critically describe physical performance.
(B) It helps in understanding the cultural codification of the body.
(C) It is completely irrelevant to the study of masked dance-dramas.
(D) It often draws upon frameworks like Laban's Effort-Shape theories.

250. Which eminent theatre personality, known for establishing 'Ranga Shankara' in Bengaluru, continues to patronize accessible and affordable theatre spaces in India?
(A) Arundhati Nag
(B) Sanjna Kapoor
(C) Amal Allana
(D) Shanta Gokhale

Direction : Please read the following source carefully.

In recent educational discourse, the integration of theatre as part of the curriculum from primary education through to the university system has become a central focus. A recent case study evaluating a primary education framework demonstrated that incorporating theatre games and basic role-play significantly enhanced students' cognitive and emotional development. Rather than treating theatre merely as an extracurricular activity, this curricular integration positioned it as a pedagogical tool for holistic learning. As students transition into the university system, the curricular approach to theatre becomes increasingly structured and analytical. University departments have established specialized programs where theatre is studied both practically and theoretically. The academic syllabus at this higher level encompasses dramaturgy, performance theory, and production design. This transition highlights a shift from using theatre primarily for foundational skill-building in primary education to cultivating advanced academic and professional expertise in the university system. Scholars argue that this continuum—from foundational play at the primary level to rigorous academic inquiry in higher education—creates a comprehensive pedagogical structure. Ultimately, establishing theatre as a formal curricular component at all educational levels ensures that it is recognized not merely as entertainment, but as a vital academic discipline and an essential medium for developmental pedagogy.

Based on the above source, attempt the following five questions.

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from Mumbai.
(D) A curated festival of nominated plays is held annually.

218. The concept of "Poor Theatre," heavily studied in movement and actor training modules, was proposed by:
(A) Jerzy Grotowski
(B) Antonin Artaud
(C) Peter Brook
(D) Bertolt Brecht

219. What is an exception to the elements evaluated during a PhD thesis defense in Theatre Studies?
(A) The originality of the research contribution
(B) The methodological framework used
(C) The critical analysis of performance or text
(D) The acting ability of the researcher in a commercial film

220. What is the best answer explaining the relevance of 'Theatre Games' in adult actor training?
(A) They are only meant to pass time during breaks.
(B) They foster spontaneity, intuition, and ensemble connection.
(C) They ensure actors memorize their lines faster.
(D) They replace the need for a director.

221. Arrange the following texts/authors in chronological order based on their historical periods:
I. Bharata (Natyashastra)
II. Nandikeshvara (Abhinaya Darpana)
III. Kapila Vatsyayan (Traditional Indian Theatre)
Which of the following is the correct sequence?
(A) II, I, III
(B) I, III, II
(C) I, II, III
(D) III, I, II

222. Which scholar is associated with the detailed ethnographic study of the 'Ramlila of Ramnagar'?
(A) Rustom Bharucha
(B) B.V. Karanth
(C) Nemichandra Jain
(D) Anuradha Kapur

223. Consider the following components of the University Grants Commission (UGC) NET syllabus for Drama/Theatre:
I. Indian Aesthetics and Dramaturgy
II. Western Theatre History
III. Advanced Rocket Propulsion
IV. Contemporary Indian Theatre
Which of the above components are correctly included?
(A) I, II, IV
(B) I, II, III
(C) II, III, IV
(D) I, III, IV

224. Given below are two statements:
Statement I: The incorporation of theatre into the school curriculum aims to build multiple intelligences.
Statement II: Spatial, bodily-kinesthetic, and interpersonal intelligences are actively engaged through drama.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

225. Which is correctly paired regarding eminent Indian personalities and their accolades?
(A) Habib Tanvir - Nobel Prize in Literature
(B) Girish Karnad - Jnanpith Award
(C) Safdar Hashmi - Bharat Ratna
(D) Ebrahim Alkazi - Oscar for Best Director

226. Consider the following elements typically found in 'Puppetry' training for actors:
I. Focus on isolating body parts
II. Breathing life into an inanimate object
III. Understanding pivot points and gravity
IV. Singing operatic arias
Which of the above elements are correct?
(A) I, II, III
(B) I, II, IV
(C) II, III, IV
(D) I, III, IV

227. Identify the incorrect pair regarding recent theatre festivals/platforms:
(A) Serendipity Arts Festival - Goa
(B) ITFOK (International Theatre Festival of

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210. What is the best answer to describe the role of a 'Director's Note' in academic theatre research?
(A) It outlines the director's conceptual, thematic, and aesthetic vision for the production.
(B) It provides a financial breakdown of the play.
(C) It lists the dietary restrictions of the cast.
(D) It acts as a legal contract.

211. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The integration of Folk forms into contemporary theatre often requires rigorous movement analysis.
Reason (R): Folk forms have specific rhythmic patterns and physical vocabularies that an urban-trained actor must systematically deconstruct and embody.
In light of the above statements, choose the correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

212. Which prominent Indian theatre scholar and critic authored the book "Playwright at the Centre: Marathi Drama from 1843 to the Present"?
(A) Rustom Bharucha
(B) Kapila Vatsyayan
(C) Suresh Awasthi
(D) Shanta Gokhale

213. Identify the correct statement regarding the use of 'Kinesthetics' in theatre training:
(A) It only involves vocal exercises.
(B) It was entirely developed by Greek philosophers.
(C) It refers to the actor's awareness of their own body's position and movement in space.
(D) It disregards spatial relationship with other actors.

214. Given below are two statements:
Statement I: The Sangeet Natak Akademi operates several constituent units like the Kathak Kendra and Jawaharlal Nehru Manipur Dance Academy.
Statement II: The Sangeet Natak Akademi does not offer any grants or financial assistance to theatre groups.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

215. Which is correctly paired regarding current national initiatives?
(A) Khelo India - National theatre writing competition
(B) Swachh Bharat - Exclusively a classical dance initiative
(C) Digital India - Banning of digital theatre productions
(D) Ek Bharat Shreshtha Bharat - Cultural exchange including theatre across paired states

216. Match List I with List II:
List I: (Theatre Form)
P. Kalaripayattu (Martial Art)
Q. Chhau
R. Yakshagana
S. Pandavani
List II: (Associated Movement Element)
1. Use of the 'Tambura' as a prop and rhythmic tool
2. Animal stances (Vadivu)
3. Vigorous knee-spins and heavy footwork
4. Mock combat and vigorous martial jumps (often masked)
Choose the correct option:
(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-2, R-1, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

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217. Identify the incorrect statement regarding the 'Mahindra Excellence in Theatre Awards' (META):
(A) It is a major private/corporate initiative to reward Indian theatre.
(B) It awards categories like Best Original Script, Best Director, and Best Lighting Design.
(C) It only recognizes English-language plays

correct answer from the options given below:
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

237. Which eminent theatre director and scholar was a driving force behind the 'Rangmandal' repertory at Bharat Bhavan, Bhopal?
(A) Ebrahim Alkazi
(B) Utpal Dutt
(C) B.V. Karanth
(D) Safdar Hashmi

238. Identify the incorrect statement about contemporary theatre research in India:
(A) It relies increasingly on interdisciplinary approaches.
(B) It explores the impact of globalization and digital media on performance.
(C) It examines the socio-political context of theatrical productions.
(D) It completely dismisses the study of regional language plays.

239. Given below are two statements:
Statement I: 'Scenography' encompasses lighting, sound, set, and costume design to create a unified performance environment.
Statement II: Scenography is solely concerned with painting backdrops.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

240. Which is correctly paired regarding specialized contemporary performance types?
(A) Mime - Dialogue-heavy performance
(B) Playback Theatre - Actors immediately enact stories shared by audience members
(C) Pantomime - Abstract, non-narrative physical theatre
(D) Stand-up Comedy - Classical Sanskrit structure

241. Match List I with List II:
List I: (Award/Recognition)
P. Padma Shri (for Theatre)
Q. Ustad Bismillah Khan Yuva Puraskar
R. Kalidas Samman
S. META
List II: (Awarding Body)
1. Government of Madhya Pradesh
2. Mahindra Group
3. Government of India
4. Sangeet Natak Akademi
Choose the correct option:
(A) P-4, Q-3, R-2, S-1
(B) P-3, Q-4, R-1, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

242. Which prominent Indian scholar edited the significant volume "Indian Theatre: Traditions of Performance" along with Farley Richmond and Phillip Zarrilli?
(A) Darius L. Swann
(B) Rustom Bharucha
(C) Kapila Vatsyayan
(D) Nemichandra Jain

243. Consider the following benefits of 'Arts-Integrated Learning' as per National Education Policy 2020:
I. Promotes experiential learning
II. Connects abstract concepts to real-life scenarios
III. Discourages creative thinking
IV. Fosters joyful learning environments
Which of the above benefits are correct?
(A) I, II, III
(B) I, II, IV
(C) I, II, IV
(D) I, III, IV

244. Given below are two statements:
Statement I: The 'Sangeet Natak Akademi Fellowship' (Akademi Ratna) is the highest honor conferred by the SNA.
Statement II: It is restricted to a maximum of 40 living recipients at any given time.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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191. Match List I with List II:
List I: (Theatre Form/Style)
P. Theatre of the Oppressed
Q. Epic Theatre
R. Theatre of Cruelty
S. Poor Theatre
List II: (Key Principle/Element)
1. Alienation Effect
2. Spect-actor
3. Elimination of non-essential theatrical elements
4. Assaulting the senses of the audience
Choose the correct option:
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

192. Which eminent director is known for integrating the tribal 'Pandavani' singing style into modern theatre?
(A) Bansi Kaul
(B) Habib Tanvir
(C) Satyadev Dubey
(D) M.K. Raina

193. Consider the following concepts related to 'Biomechanics' in actor training:
I. Developed by Vsevolod Meyerhold
II. Focuses on psychological introspection
III. Utilizes 'Dactyl' exercises
IV. Emphasizes rhythm, balance, and spatial awareness
Which of the above statements are correct?
(A) I, II, III
(B) I, III, IV
(C) II, III, IV
(D) I, II, IV

194. Given below are two statements:
Statement I: The Sangeet Natak Akademi recognizes only classical art forms.
Statement II: The Sangeet Natak Akademi frequently gives awards for folk, tribal, and traditional theatre forms.
In light of the above statements, choose the correct answer from the options given below:
(A) Both Statement I and II are true.
(B) Both Statement I and II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

195. Which is correctly paired regarding Indian theatre festivals?
(A) Jashn-e-Bachpan - International adult theatre festival
(B) Thespo - Traditional classical arts festival
(C) Bharat Rang Mahotsav - Organized by National School of Drama
(D) META - State government funded festival

196. Identify the incorrect pair regarding recent trends and definitions:
(A) Verbatim Theatre - Documentary theatre based on real spoken words
(B) Site-Specific Theatre - Performance designed for a particular, non-theatrical location
(C) Immersive Theatre - Audience moves through the performance space
(D) Devised Theatre - Script is entirely pre-written by a playwright before rehearsals begin.

197. What is NOT a traditional method of analyzing movement in actor training?
(A) Laban Movement Analysis
(B) Biomechanics
(C) Phonemic transcription
(D) Rasa-box exercises (derived from Natyashastra)

198. What is the most appropriate reason for teaching 'Scenography' in a university theatre program?
(A) To teach actors how to sing
(B) To understand the holistic visual and spatial design of a performance environment
(C) To manage box office accounts
(D) To study classical languages

199. A researcher uses archival records from the censor board to study the banning of political plays during the British Raj. This is an application of:
(A) Phenomenological analysis
(B) Semiotics
(C) Biomechanics
(D) Theatre Historiography

200. Heavy censorship of theatrical scripts in 19th-century India (e.g., Dramatic Performances Act of 1876) caused:
(A) The use of allegory and historical myth to veil anti-colonial messages

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251. According to the source, what is the primary benefit of incorporating theatre into the primary education curriculum?
(A) It provides a direct pathway to commercial acting careers.
(B) It enhances cognitive and emotional development.
(C) It replaces traditional physical education requirements.
(D) It focuses heavily on advanced performance theory studies.

252. How does the curricular approach to theatre change as students enter the university system?
(A) It becomes increasingly structured, analytical, and specialized.
(B) It becomes solely focused on extracurricular recreational activities.
(C) It shifts to unstructured role-play and basic theatre games.
(D) It removes all practical elements to focus entirely on reading.

253. Which of the following subjects is explicitly mentioned as part of the university-level academic syllabus for theatre?
(A) Kinetic physics
(B) Financial accounting
(C) Dramaturgy
(D) Classical literature

254. What does the continuum of theatre education from primary to university levels create, according to scholars?
(A) A fragmented curriculum with disconnected goals
(B) An overly theoretical approach to primary learning
(C) A system focused strictly on commercial entertainment
(D) A comprehensive pedagogical structure

255. The source argues that establishing theatre as a formal curricular component ensures it is recognized as what?
(A) A purely recreational and extracurricular school pursuit.
(B) An entertaining distraction from other core subjects.
(C) A vital academic and developmental discipline.
(D) A temporary tool for early childhood development.

Direction : Please read the following source carefully.

A recent pedagogical experiment at a leading performance institute investigated the relevance of traditional theatre training within a contemporary acting program. The institute structured a module based entirely on indigenous training methodologies, emphasizing the rigorous physical and vocal disciplines historically transmitted through the guru-shishya parampara. Students engaged in specialized exercises derived from ancient classical traditions, focusing on precise rhythmic footwork, intricate hand gestures, and controlled facial expressions. The case study revealed that traditional theatre training remains highly relevant for modern actors, primarily because it cultivates intense physical stamina and an acute sense of spatial awareness. Instructors noted that the traditional methodology demands a level of discipline and internal focus that modern realistic acting classes often overlook. Furthermore, the application of traditional frameworks enabled students to deconstruct complex emotional states through codified physical vocabularies rather than relying solely on psychological realism. The evaluation concluded that integrating traditional theatre training into modern pedagogical frameworks does not create a regressive artistic environment; instead, it provides contemporary performers with a robust, versatile foundation. This synthesis allows actors to navigate both traditional and avant-garde performance styles with equal proficiency, proving the enduring pedagogical value of classical training systems.

Based on the above source, attempt the following five questions.

256. What historical method of transmission was emphasized in the institute's indigenous training module?
(A) The proscenium stage methodology
(B) The guru-shishya parampara
(C) The psychological realism technique
(D) The modern conservatory approach

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(C) They established precise biomechanical attacks and blocks.
(D) They trained the actors in silent, isolated joint movements.

269. How did actors apply the mechanics of puppetry to their performance?
(A) By controlling actual wooden marionettes on the stage.
(B) By relying entirely on facial expressions to convey emotion.
(C) By isolating joint movements to mimic puppet articulation.
(D) By performing martial arts sequences in complete silence.

270. What was the overall effect of analyzing movement through martial arts, folk dynamics, and puppetry mechanics?
(A) Performers became restricted to realistic and naturalistic gestures.
(B) The actors lost their ability to perform communal spatial patterns.
(C) The production became focused solely on traditional text-based storytelling.
(D) Actors transcended naturalistic gestures to expand their range.

Direction : Please read the following source carefully.

A university seminar on theatre historiography recently evaluated the fundamental contributions of eminent scholars and their works to the knowledge of Indian Theatre. The academic committee examined how early critical texts laid the theoretical groundwork for understanding both classical and regional performance traditions. The case study highlighted that the works of these eminent scholars often involved the meticulous translation and interpretation of ancient dramaturgical treatises, thereby making them accessible to modern academia. Furthermore, these scholars did not merely catalogue historical data; they developed analytical frameworks to assess the aesthetic and socio-cultural dimensions of Indian theatre. The seminar discussed how seminal publications by these figures challenged colonial narratives by establishing indigenous methodologies for performance analysis. By documenting oral traditions and critically analyzing classical texts, these scholars bridged the gap between historical practices and contemporary theatre pedagogy. The academic review concluded that the current curriculum heavily relies on the anthologies, critical essays, and historical mappings produced by these pioneers. Understanding the specific works of these eminent scholars remains indispensable for any rigorous research, as their foundational scholarship continues to dictate the conceptual and historical parameters of Indian Theatre studies today.

Based on the above source, attempt the following five questions.

271. According to the seminar, how did eminent scholars make ancient dramaturgical treatises accessible to modern academia?
(A) By performing them in contemporary regional theatre festivals.
(B) By converting them entirely into modern physical theatre movements.
(C) By meticulously translating and interpreting them.
(D) By discarding the classical texts in favor of oral traditions.

272. What did the eminent scholars do besides merely cataloguing historical data?
(A) They focused exclusively on acquiring government funding.
(B) They developed analytical frameworks for socio-cultural study.
(C) They established private trusts for contemporary physical theatre.
(D) They restricted their research entirely to urban performances.

273. How did seminal publications by these eminent scholars impact colonial narratives regarding performance?
(A) They reinforced colonial narratives through historical data.
(B) They ignored colonial narratives to focus strictly on modern acting.
(C) They adapted colonial methodologies for regional performance analysis.
(D) They challenged colonial narratives via indigenous methodologies.

spatial dynamics.
(D) Activation of improvisational reflexes and group dynamics.

263. What was the primary purpose of using Theatre Games in the final phase of the workshop?
(A) To introduce several strict choreographic dance sequences.
(B) To teach actors about the anatomical structure of the body.
(C) To translate internal awareness into group dynamics.
(D) To help actors practice sustained physical endurance levels.

264. What did the triadic approach to movement analysis effectively achieve regarding the actors' physical state?
(A) It increased their muscular tension significantly over time.
(B) It eliminated the need for mental concentration during performances.
(C) It forced actors to rely solely on predetermined physical gestures.
(D) It broke down tension and fostered physical readiness.

265. The research concluded that the combination of kinesthetics, Yoga, and Theatre Games is essential for achieving what result?
(A) A unified body-mind connection for performances.
(B) A strict adherence to classical acting methodologies.
(C) The elimination of spontaneous reflexes in performance.
(D) A theoretical understanding of historical theatre practices.

Direction : Please read the following source carefully.

A contemporary physical theatre company recently developed a production utilizing movement analysis based strictly on Martial Arts, Folk traditions, and Puppetry. The director initiated the rehearsal process by incorporating martial arts to instill precise biomechanical control, grounding, and explosive kinetic energy in the performers. This discipline required actors to master complex sequences of attacks and blocks, which were subsequently stylized into choreographic storytelling. To complement this, elements of regional folk dances were integrated to infuse the movement vocabulary with rhythmic vitality and communal spatial patterns. The most experimental aspect of the case study involved analyzing the mechanics of puppetry and applying them to the human body. Actors were trained to isolate joint movements and mimic the suspended, gravity-defying articulation of marionettes, creating a distinct physical illusion on stage. The evaluation of this methodology indicated that merging martial arts, folk dynamics, and puppetry mechanics significantly expanded the actors' expressive range. By analyzing movement through these diverse, non-realistic forms, the performers transcended everyday naturalistic gestures. The study confirms that integrating these specific forms into movement analysis provides a rigorous framework for developing stylized, visually compelling physical theatre.

Based on the above source, attempt the following five questions.

266. What was the primary reason for incorporating martial arts into the rehearsal process?
(A) To teach actors how to build theatrical set pieces.
(B) To instill biomechanical control and kinetic energy.
(C) To help performers understand modern psychological realism.
(D) To train actors in traditional vocal projection techniques.

267. How were the complex sequences of martial arts utilized in the final production?
(A) They were used strictly for off-stage physical conditioning.
(B) They were stylized into choreographic storytelling.
(C) They were replaced by naturalistic, everyday gestures.
(D) They were performed exactly as a competitive sporting event.

268. What contribution did regional folk dances make to the company's movement vocabulary?
(A) They provided rhythmic vitality and communal patterns.
(B) They provided suspended, gravity-defying articulations.

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The case study focused on how these large-scale curated events function as critical platforms for artistic exchange and audience development. The survey revealed that awareness of important theatre festivals is essential for students and practitioners, as these festivals dictate current aesthetic trends and thematic priorities in the industry. By hosting a diverse array of national and international productions, these festivals create a centralized hub where regional forms interact with avant-garde experiments. The research indicated that participation in these festivals often secures critical validation and future touring opportunities for independent theatre companies. Furthermore, the academic analysis highlighted that these festivals serve as living archives, documenting the evolving dynamics of stagecraft, scenography, and directorial innovation. The evaluation concluded that theatre festivals are not merely celebratory events but function as vital pedagogical and economic ecosystems. Maintaining a critical awareness of these festivals allows researchers and practitioners to track the trajectory of contemporary theatre, understand curation strategies, and gauge shifting audience receptions in real-time.

Based on the above source, attempt the following five questions.

291. According to the survey, why is awareness of important theatre festivals essential for students and practitioners?
(A) They are the only places where ancient texts are translated.
(B) They are purely celebratory events with no artistic requirements.
(C) They dictate current aesthetic trends and thematic priorities.
(D) They replace the need for primary education in theatre studies.

292. How do large-scale curated festivals affect the interaction of different theatre forms?
(A) They create a hub where regional forms interact with avant-garde experiments.
(B) They segregate regional forms from avant-garde experiments.
(C) They focus exclusively on international productions, ignoring national ones.
(D) They restrict performances to solely text-centric, traditional classical plays.

293. What practical benefit do independent theatre companies often gain from participating in these festivals?
(A) Lifetime immunity from government bureaucracy.
(B) Mandatory Corporate Social Responsibility (CSR) funding.
(C) Automatic conversion into state-sponsored repertory companies.
(D) Critical validation and future touring opportunities.

294. The academic analysis highlighted that theatre festivals serve as "living archives." What does this mean in the context of the passage?
(A) They strictly preserve historical costumes without allowing modern use.
(B) They document evolving stagecraft, scenography, and innovation.
(C) They only perform ancient dramaturgical treatises from written texts.
(D) They permanently store old set designs in government warehouses.

295. What is the overarching conclusion about the function of theatre festivals in contemporary performance?
(A) They are merely celebratory events intended for commercial profit.
(B) They are isolated events that have no bearing on academic research.
(C) They are vital pedagogical and economic ecosystems.
(D) They are solely responsible for subsidizing ticket prices for urban theatre.

Direction : Please read the following source carefully.

A recent academic roundtable focused on the pedagogical necessity of maintaining awareness regarding national awardees and current affairs in theatre. The scholars examined how the recognition of specific practitioners through prestigious awards actively shapes the academic discourse and defines standards of excellence within the discipline. The case study emphasized that studying recent awardees provides insights into which directorial styles, acting methodologies, or dramaturgical themes are currently receiving institutional validation. Furthermore, tracking current affairs in theatre—such as policy changes,

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274. What gap was bridged by the scholars documenting oral traditions and analyzing classical texts?
(A) The gap between history and contemporary theatre pedagogy.
(B) The gap between primary education and university curricula.
(C) The gap between government patronization and private funding.
(D) The gap between kinesthetic awareness and martial arts.

275. Why does understanding the works of these eminent scholars remain indispensable for current research?
(A) Because modern theatre no longer relies on any classical traditions.
(B) Because contemporary academics prefer reading older texts over live shows.
(C) Because their work dictates the field's conceptual parameters.
(D) Because they are the sole source of funding for academic historiography.

Direction : Please read the following source carefully.

A national symposium on performance studies recently analyzed the emerging trends in Indian Theatre research and scholarship in India. Historically, academic inquiry in this field was largely confined to historical documentation and textual analysis of dramatic literature. However, the symposium's case study revealed a significant pedagogical shift towards interdisciplinary methodologies. Current scholarship increasingly incorporates perspectives from sociology, gender studies, and cultural anthropology to examine the performative aspects of theatre. Another prominent trend identified in the research is the shift from text-centric studies to performance-centric analysis, where the live event, audience reception, and staging techniques receive primary academic focus. Furthermore, contemporary scholarship is placing a greater emphasis on marginalized and regional theatre forms, actively working to decentralize the historical narrative that previously favored classical and urban stages. The symposium concluded that modern Indian Theatre research has become highly dynamic, moving beyond archival constraints to engage with theatre as a living, socio-political practice. These current trends indicate that scholarship in India is now focused on the intersection of performance, identity, and modern spatial politics, thereby expanding the academic boundaries of theatre research in the university system.

Based on the above source, attempt the following five questions.

276. Historically, what was the primary focus of academic inquiry in Indian Theatre research?
(A) Historical documentation and textual analysis of literature.
(B) Live event staging techniques and audience reception.
(C) Sociological and cultural anthropological perspectives.
(D) The intersection of identity and modern spatial politics.

277. According to the symposium, current scholarship is shifting toward which type of methodologies?
(A) Strictly text-centric methodologies.
(B) Exclusively archival methodologies.
(C) Purely financial methodologies.
(D) Interdisciplinary methodologies.

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278. What characterizes the shift towards "performance-centric analysis" in current theatre research?
(A) An exclusive concentration on the historical translation of ancient texts.
(B) A focus on live events, audience reception, and staging.
(C) A complete disregard for anything outside of dramatic literature.
(D) An emphasis on creating static archival records rather than live interaction.

279. Why is contemporary scholarship placing a greater emphasis on marginalized and regional theatre forms?
(A) To standardize all performances into a single urban style.
(B) To prove that textual analysis is superior to performance studies.
(C) To decentralize historical narratives favoring urban stages.
(D) To restrict academic research to purely rural settings.

257. According to the case study, what are the primary benefits of traditional theatre training for modern actors?
(A) Improved scriptwriting and advanced directing skills.
(B) Technical knowledge of modern theatrical lighting design.
(C) Enhanced ability to secure various commercial funding.
(D) Physical stamina and acute spatial awareness.

258. How did traditional frameworks help students deal with complex emotional states?
(A) Through codified and structured physical vocabularies.
(B) By intentionally avoiding all forms of emotional expression.
(C) By relying strictly on internal psychological realism.
(D) By utilizing improvised, unstructured physical movements.

259. What did instructors observe about the discipline required by traditional methodologies compared to modern realistic acting classes?
(A) Traditional methodologies are far less demanding physically than modern classes.
(B) Modern realistic classes require more intricate hand gestures than traditional methods.
(C) Traditional methods demand internal focus often overlooked in modern classes.
(D) Modern realistic classes focus more on rhythmic footwork than traditional methodologies.

260. What is the ultimate outcome of synthesizing traditional theatre training with modern pedagogical frameworks?
(A) It offers a versatile foundation for various styles.
(B) It restricts performers to classical performance styles.
(C) It creates a highly regressive artistic environment for actors.
(D) It eliminates the need for any physical discipline in contemporary acting.

Direction : Please read the following source carefully.

An intensive actor-training workshop recently focused on movement analysis based on kinesthetics, Yoga, and Theatre Games to enhance performer expressivity. The facilitator designed a curriculum where the first phase relied on kinesthetics—the awareness of body movement and position—to help actors understand their physical habits and spatial dynamics. Following this, the integration of Yoga introduced a deliberate focus on breath control, spinal alignment, and sustained physical endurance. The workshop demonstrated that Yoga not only conditions the actor's body but also cultivates the necessary mental concentration for sustained performance. In the final phase, Theatre Games were employed to translate this internal physical awareness into spontaneous, interactive group dynamics. The case study documented that while kinesthetics provided the anatomical awareness and Yoga supplied the psycho-physical centering, Theatre Games activated the actors' improvisational reflexes. This triadic approach to movement analysis proved highly effective in breaking down muscular tension and fostering a heightened state of physical readiness. The research concluded that combining kinesthetics, Yoga, and Theatre Games offers a comprehensive pedagogical model for movement analysis, allowing actors to achieve a unified body-mind connection that is essential for dynamic and responsive theatrical performances.
Based on the above source, attempt the following five questions.

261. How is kinesthetics defined within the context of the actor-training workshop?
(A) The spontaneous interaction among various group members.
(B) The deliberate focus on breath control and physical stamina.
(C) The historical analysis of different theatrical movements.
(D) The awareness of body movement and position.

262. What specific benefits did the integration of Yoga bring to the actors in the workshop?
(A) Improved vocal projection and complex script memorization.
(B) Breath control, spinal alignment, and mental concentration.
(C) Anatomical awareness of all pertinent

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(D) It removed theatre from the realm of recognized professional careers.

Direction : Please read the following source carefully.

A recent cultural economic study investigated the evolving landscape of arts funding, specifically focusing on the patronization to theatre by corporate entities, private bodies, and prominent personalities after independence. While state support formed the initial backbone of post-independence theatre, the case study revealed a growing reliance on private and corporate sponsorship in recent decades. Corporate bodies have increasingly utilized Corporate Social Responsibility (CSR) initiatives to fund experimental performance spaces, sponsor international collaborations, and provide fellowships for playwrights. The research highlighted that private trusts and philanthropic personalities have been instrumental in establishing independent theatre festivals and offering specialized grants that operate outside government bureaucracy. This shift toward private patronization has allowed theatre companies to take greater artistic risks and invest in high-quality production values. Furthermore, the involvement of prominent personalities as patrons often brings heightened visibility and media attention to niche theatre projects. The study concluded that the synergistic patronization by corporate and private bodies is reshaping the economic model of Indian theatre. This non-governmental support provides alternative revenue streams, fostering a highly competitive and innovative theatrical environment that complements traditional state funding mechanisms.

Based on the above source, attempt the following five questions.

286. According to the case study, how are corporate bodies primarily funding theatre initiatives?
(A) Through direct taxation of theatrical tickets.
(B) By demanding exclusive ownership of ancient texts.
(C) By replacing regional folk dances with modern martial arts.
(D) Through Corporate Social Responsibility (CSR) initiatives.

287. What significant advantage does funding from private trusts and philanthropic personalities offer theatre companies?
(A) It forces them to adhere strictly to government bureaucracy.
(B) It eliminates the need for any high-quality production values.
(C) It operates outside bureaucracy, allowing for specialized grants.
(D) It restricts theatre groups to performing only traditional plays.

288. How has the shift toward private patronization affected the artistic choices of theatre companies?
(A) It has made them entirely risk-averse over time.
(B) It has allowed them to take greater artistic risks.
(C) It has forced them to abandon experimental performance spaces.
(D) It has limited them to performing in state-owned venues only.

289. What specific benefit does the involvement of prominent personalities bring to niche theatre projects?
(A) Automatic approval of government grants.
(B) A decrease in the need for audience development.
(C) Exemption from theatrical censorship laws.
(D) Heightened visibility and media attention.

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290. How does the study describe the relationship between non-governmental support and traditional state funding mechanisms?
(A) Non-governmental support complements state funding mechanisms.
(B) Non-governmental support is actively destroying state mechanisms.
(C) Non-governmental support is completely irrelevant to the current economic model.
(D) Non-governmental support relies heavily on state-mandated bureaucratic protocols.

Direction : Please read the following source carefully.

A comprehensive survey conducted by a university's cultural studies department examined the academic and practical impact of important theatre festivals on contemporary performance.

ANSWERS

1. (B) I and III
Theatre in Education emerged as a significant pedagogical movement in Britain during the 1960s, using drama to achieve specific learning objectives within schools. This approach utilizes theatrical techniques not just for entertainment but as active educational tools. It emphasizes interactive participation and problem-solving, making it a highly effective method for teaching complex social and academic subjects.

2. (A) Dorothy Heathcote
Dorothy Heathcote pioneered the Mantle of the Expert approach, which positions students as specialists within a fictional scenario. This dramatic strategy encourages learners to take responsibility and solve problems from a professional perspective. By adopting these expert roles, students engage deeply with information, developing both their subject knowledge and social confidence through immersive, task-oriented exploration in a classroom setting.

3. (C) Art-integrated education is a recommended cross-curricular approach.
The National Education Policy 2020 emphasizes the importance of art-integrated education as a powerful cross-curricular pedagogical tool. This approach encourages the integration of theatre and other performing arts into the teaching of various subjects to enhance creative thinking. It promotes experiential learning and helps students develop a holistic understanding of academic concepts through creative and physical engagement.

4. (D) The UGC does not recognize Theatre and Drama as a subject for the NET examination.
Theatre and Drama are fully recognized by the University Grants Commission as a specialized academic discipline for the National Eligibility Test. Most prominent Indian university theatre departments combine rigorous practical training with advanced theoretical research. Institutions like Rabindra Bharati University and M.S. University of Baroda established dedicated departments early on to offer professional degrees in the field of dramatics.

5. (D) Statement I is false but Statement II is true.
Creative Drama is a process-oriented form of theatre that prioritizes the personal and social development of its participants over a final performance. Unlike traditional theatre, which focuses on entertaining an audience, creative drama uses improvisation and role-play to explore themes and build empathy. This methodology is particularly valued in educational settings for fostering imagination and collective problem-solving skills among students.

6. (B) I, II, IV, V
A standard university-level theatre curriculum provides a comprehensive foundation by including performance theory, stagecraft, and dramatic literature. Students engage with various acting methodologies and design principles to balance practical skills with academic knowledge. While subjects like quantum mechanics are unrelated, the core syllabus ensures a deep understanding of both the creative and technical aspects of theatrical production and history.

7. (D) Psychodrama - J.L. Moreno
Psychodrama is a therapeutic method developed by J.L. Moreno that uses dramatic action to explore internal conflicts and psychological issues. This practice allows individuals to enact scenes from their lives to gain insight and emotional release. Other practitioners like Augusto Boal and Brian Way are associated with social change and educational drama, focusing on interactive and developmental theatre practices instead.

8. (A) Sangeet Natak Akademi - Mumbai
The Sangeet Natak Akademi is the national-level academy for performing arts in India and is located in New Delhi, not Mumbai. It was established by the government to preserve and promote music, dance, and drama through various grants and awards. Other institutions like the National School of Drama and Bharatendu

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censorship debates, and the emergence of new performance collectives—was identified as crucial for contextualizing theatre as a responsive socio-political medium. The roundtable analyzed how university curricula that integrate discussions on recent awardees and contemporary industry developments produce more critically engaged students. By analyzing the work of newly recognized artists alongside classical theories, students bridge the gap between historical study and modern application. The research concluded that an acute awareness of awardees and current affairs in theatre prevents academic stagnation. It ensures that theatre education remains dynamically connected to the live industry, reflecting the immediate realities, innovations, and political climates influencing contemporary performance.

Based on the above source, attempt the following five questions.

296. According to the academic roundtable, what is the effect of recognizing specific practitioners through prestigious awards?
(A) It isolates them from the broader theatrical community.
(B) It eliminates the need for traditional theatre training.
(C) It ensures that only purely commercial plays are produced.
(D) It actively shapes discourse and defines excellence standards.

297. What specific insight can be gained from studying recent theatre awardees?
(A) Which directorial styles or themes receive institutional validation.
(B) The exact financial revenue of international theatre festivals.
(C) The historical origins of ancient kinesthetic movements.
(D) The bureaucratic protocols of post-independence government grants.

298. Why is tracking current affairs in theatre, such as censorship debates and policy changes, considered crucial?
(A) It helps artists avoid paying taxes on their productions.
(B) It contextualizes theatre as a responsive socio-political medium.
(C) It ensures that classical theories are permanently removed from the curriculum.
(D) It provides a blueprint for strictly traditional physical conditioning.

299. What is the result of integrating discussions on recent awardees and contemporary developments into university curricula?
(A) Students become entirely focused on historical text-centric analysis.
(B) It produces more critically engaged students bridging history and application.
(C) It causes academic stagnation by ignoring ancient dramaturgical texts.
(D) It forces students to abandon theatrical practice in favor of theory.

300. According to the research conclusion, maintaining an acute awareness of awardees and current affairs prevents what issue in theatre education?
(A) Academic stagnation
(B) Bureaucratic complexities
(C) Corporate sponsorship
(D) Avant-garde experimentation

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280. The symposium concluded that modern Indian Theatre research engages with theatre primarily as what?
(A) A rigid, unchanging archival artifact.
(B) A purely commercial enterprise devoid of politics.
(C) An extracurricular activity for primary education.
(D) A living, socio-political practice.

Direction : Please read the following source carefully.

An academic project examining the infrastructural support for performing arts analyzed the patronization to theatre by major institutions and the Government after independence. Following independence, the state recognized the necessity of cultural preservation and established premier national institutions tasked with funding and promoting theatrical arts. The case study examined how these government-backed organizations implemented grant systems, organized repertory companies, and funded regional training centers. This state-sponsored patronization was crucial in providing financial stability for theatre practitioners and formalizing theatre as a recognized profession. The research highlighted that government bodies played a pivotal role in subsidizing ticket prices and providing rehearsal spaces, which directly stimulated the growth of modern urban theatre. However, the study also analyzed the administrative frameworks of these major institutions, noting that government patronization often necessitated adherence to specific bureaucratic protocols to secure funding. Despite these administrative complexities, the evaluation affirmed that post-independence government intervention and the establishment of centralized cultural institutions were foundational in sustaining both traditional and contemporary theatre. This institutional patronization successfully created a nationwide network that continues to facilitate theatrical production, training, and cultural archiving.

Based on the above source, attempt the following five questions.

281. What was the primary motivation for the state to establish premier national institutions for theatre following independence?
(A) The necessity of cultural preservation and promotion of arts.
(B) The desire to heavily tax theatrical performances.
(C) The goal of censoring contemporary urban theatre.
(D) The intention to replace live theatre with cinema.

282. How did government-backed organizations provide financial stability for theatre practitioners?
(A) By relying on corporate social responsibility funds.
(B) By implementing grant systems and repertory companies.
(C) By shutting down regional training centers.
(D) By demanding that actors work on a strictly voluntary basis.

283. According to the research, what specific actions by government bodies directly stimulated the growth of modern urban theatre?
(A) Eliminating all funding for experimental plays.
(B) Subsidizing ticket prices and providing rehearsal spaces.
(C) Ignoring audience reception in favor of historical texts.
(D) Handing over all cultural archiving to private trusts.

284. What challenge associated with government patronization was noted in the study's analysis of administrative frameworks?
(A) It necessitated adherence to bureaucratic protocols for funding.
(B) It lacked any focus on traditional theatre.
(C) It completely ignored the financial needs of theatre practitioners.
(D) It forced institutions to operate entirely without a grant system.

285. What was the overarching outcome of institutional patronization by the government after independence?
(A) It caused the immediate decline of traditional performance styles.
(B) It shifted all theatre funding responsibilities to private corporate entities.
(C) It created a network for production, training, and archiving.

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Natya Akademi are correctly situated in Delhi and Lucknow respectively.

9. (C) Enhancing rote memorization of textbooks
Introducing theatre in primary education aims to foster imaginative thinking, empathy, and social skills rather than encouraging rote memorization. This pedagogical approach uses drama to improve spatial and kinesthetic awareness through physical movement and group interaction. By engaging with characters and scenarios, children develop a more holistic understanding of the world, moving away from passive learning to active experiential exploration.

10. (A) Fostering holistic development across cognitive and emotional domains.
Integrating theatre into the primary school curriculum facilitates holistic development by engaging both the cognitive and emotional aspects of a child's growth. Rather than aiming for professional actor training or commercial profit, this approach focuses on building confidence and creative expression. It provides a nurturing environment where students can explore different perspectives, enhancing their social intelligence and overall academic engagement.

11. (A) Both A and R are true and R is the correct explanation of A.
Theatre is recognized as a powerful pedagogical tool for teaching language skills in primary schools because it requires active verbal engagement. Students must practice dialogue, focus on clear pronunciation, and understand the context of communication while performing. This interactive process reinforces linguistic patterns and vocabulary in a meaningful way, making language learning more effective and memorable than traditional rote methods.

12. (B) Process Drama
Process Drama involves students working within a fictional scenario to explore complex themes and solve problems, such as negotiating a peace treaty. This method is unscripted and focuses on the experience of the participants as they navigate the situation. It differs from traditional performances by prioritizing the learning process and spontaneous interaction over the creation of a polished show for an audience.

13. (C) Physical tension and shallow breathing
High levels of stage fright in theatre students manifest as significant physical tension and shallow breathing, which can hinder performance quality. These physiological responses are common during public speaking or acting and must be managed through relaxation and breath control techniques. Understanding these effects is crucial for actor training, as physical ease and deep breathing are essential for vocal projection and freedom.

14. (D) Winifred Ward
Winifred Ward is widely considered the mother of creative drama, having established foundational principles for using drama in child development. Her work emphasized the use of storytelling and improvisation to stimulate children's imagination and personal growth. By focusing on the creative process rather than formal performance, Ward's methodology helped shape modern drama education and its role in fostering social and emotional learning.

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15. (A) The NSD established the Sanskaar Rang Toli TIE Company in 1989.
The National School of Drama established the Sanskaar Rang Toli in 1989 as a dedicated Theatre in Education company. This group focuses on performing plays for children that address relevant educational and social issues while encouraging active participation. Their work is closely aligned with formal educational objectives, using theatre as a dynamic medium to enhance the learning experience for students across India.

16. (B) P-2, Q-4, R-1, S-3
Theatre history highlights several key practitioners and their revolutionary concepts. Augusto Boal developed the Theatre of the Oppressed, while Viola Spolin is known for her influential theatre games. Jonathan Fox established Playback Theatre, and Dorothy Heathcote introduced the Mantle of the Expert approach. Together, these methodologies have transformed drama into a versatile tool for social change, education, and therapy globally.

the puppet. This form of storytelling is a versatile pedagogical and artistic tool used worldwide to engage audiences through symbolic and imaginative visual narratives.

51. (C) I, II, IV
Theatre Games, as codified by Viola Spolin, are designed to eliminate the fear of failure and encourage spontaneity among participants. These exercises focus on problem-solving through play rather than rigid script adherence, helping to develop deep group trust and ensemble cohesion. By prioritizing the creative process, these games allow actors to discover intuitive responses and build the necessary confidence for authentic performance.

52. (D) Tholu Bommalata
Tholu Bommalata is a traditional shadow puppetry form from Andhra Pradesh that uses large, intricately designed leather puppets. The performances usually depict episodes from the great Indian epics and are staged behind a translucent white screen. This ancient art form combines storytelling, music, and visual art, requiring the puppeteers to possess high levels of skill in manipulation, vocal delivery, and rhythmic accompaniment.

53. (C) It was developed by Vsevolod Meyerhold to create a highly efficient, athletic actor.
Vsevolod Meyerhold developed the system of Biomechanics to create highly efficient and athletic actors who could respond physically to external stimuli. This approach rejected psychological realism in favor of a movement-based methodology that emphasized rhythm, balance, and spatial awareness. By mastering specific physical sequences, or etudes, actors could achieve a state of readiness that facilitated more dynamic and expressive theatrical performances.

54. (D) Statement I is false but Statement II is true.
Folk theatre forms typically reject the strict fourth wall found in Western realism, instead relying on direct address and active audience participation. These performances often take place in open spaces where actors interact closely with spectators, breaking down the barrier between the stage and the public. This interactive nature is a defining characteristic of folk traditions, fostering a strong sense of community and shared experience.

55. (D) Rudolf Laban - Movement Analysis (Efforts)
Rudolf Laban is the theorist primarily associated with movement analysis, specifically the concept of 'Efforts' that categorizes physical actions based on weight, space, time, and flow. His work provides a comprehensive framework for actors to understand and diversify their physical expression. Other theorists like Meyerhold and Stanislavski focused on Biomechanics and psychological realism, respectively, contributing different but equally significant methodologies to actor training.

56. (A) I, II, III, V
Rudolf Laban's Eight Effort Actions provide a framework for analyzing movement, including actions like Punch, Float, Glide, and Flick. These categories help actors explore different qualities of physical expression by manipulating elements of time, space, and weight. While screaming is a vocal action, the Effort Actions are specifically focused on the physical body, offering a vocabulary for performers to enhance their kinesthetic versatility.

57. (C) Bommalattam - Rod puppet
Bommalattam is a unique form of puppetry from Tamil Nadu that combines features of both string and rod puppets, rather than being classified solely as a rod puppet. Other forms like Kathputli are purely string puppets, while Togalu Gombeyaata uses shadow figures and Pavakoothu utilizes glove puppets. Understanding these distinctions is essential for studying the technical diversity and regional variations of Indian traditional puppetry.

58. (A) Emotion Recall
Emotion Recall is a concept associated with Constantin Stanislavski's system of acting, not Laban Movement Analysis. Laban's framework focuses on the physical components of movement, categorized as Body, Space, Shape, and Effort. These elements allow practitioners to analyze and develop their physical presence and spatial relationships on stage objectively. In contrast, emotion recall is an internal psychological technique used to evoke authentic feelings.

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25. (C) Engaging in trust exercises causes improved ensemble cohesion.
In theatre pedagogy, engaging in trust exercises leads directly to improved ensemble cohesion by fostering mutual reliance and safety among performers. These activities help actors build the necessary rapport to work collaboratively and take creative risks on stage. Such physical and psychological preparation is essential for developing a unified team, which is a prerequisite for any successful and harmonious theatrical production or workshop.

26. (A) I, II, IV
Traditional theatre training in India emphasizes the oral transmission of knowledge from Guru to Shishya, often beginning at a very young age to ensure mastery. The curriculum focuses strongly on physical flexibility, rhythm, and the precise execution of stylized movements. Unlike modern Western methodologies that rely on psychological realism, these traditions prioritize the external embodiment of characters through rigorous and disciplined physical practice.

27. (D) Koodiyattam
Koodiyattam is an ancient Sanskrit theatre form from Kerala that utilizes the Mizhavu, a specialized copper drum, for rhythmic accompaniment. The training for this form is exceptionally rigorous, requiring actors to synchronize their highly stylized movements and eye expressions with complex percussion patterns. This integration of rhythm and physical acting is a hallmark of Koodiyattam, which is recognized globally for its artistic and historical significance.

28. (B) It outlines a comprehensive system of Angika Abhinaya (physical acting).
The Natyashastra is a fundamental ancient text that provides a comprehensive system for Angika Abhinaya, or physical acting. it details every aspect of performance, including specific gestures of the hands, eyes, and limbs to convey emotional states. Contrary to Western naturalism, this text emphasizes stylized practice and the evocation of Rasa, providing a theoretical and practical foundation for most traditional Indian theatre.

29. (C) Statement I is true but Statement II is false.
Yakshagana training requires intense physical preparation to enable performers to manage heavy costumes and perform vigorous dances for several hours. While the form involves significant improvisation in dialogue, this is supported by a foundation of formal training in music, rhythm, and traditional movement patterns. Artists must master these core elements before they can successfully execute the spontaneous interactions that characterize a live performance.

30. (D) Abhinaya Darpana - Nandikeshvara
The Abhinaya Darpana, authored by Nandikeshvara, is a primary manual used in traditional actor training that focuses on the detailed study of gestures and body movements. It serves as an essential companion to the Natyashastra, specifically elaborating on the physical aspects of performance. This text remains a vital reference for students and practitioners of classical Indian dance and theatre forms across the country.

31. (A) I, III, IV
Koodiyattam training is characterized by a deep focus on Nethrabhinaya, which involves specialized eye exercises to convey emotions. It also emphasizes precise breath control and the mastery of intricate hand gestures known as Mudras. These elements are essential for the highly stylized and symbolic storytelling that defines this ancient Sanskrit theatre form, ensuring that every movement carries specific meaning and emotional resonance.

32. (B) Nautanki - Kerala
Nautanki is a popular folk theatre tradition from North India, primarily performed in states like Uttar Pradesh and Punjab, rather than Kerala. It is known for its vibrant music, verse-based dialogues, and high-energy performances in public spaces. In contrast, Kerala is famous for forms like Kathakali and Koodiyattam. Maach and Dashavatar are correctly associated with Madhya Pradesh and Maharashtra, respectively.

33. (B) Focus on written scripts over physical embodiment
The traditional Guru-Shishya parampara is characterized by a residential lifestyle and a rigorous daily physical regimen that prioritizes physical embodiment over written scripts. Knowledge is primarily transmitted orally, preserving hereditary artistic techniques and

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cultural histories through direct practice and observation. This system emphasizes the spiritual and disciplined connection between the teacher and the student, fostering a deep mastery of traditional performance vocabularies.

34. (A) Enhancing the actor's psycho-physical presence.
Contemporary theatre directors often integrate traditional training methods to enhance the actor's psycho-physical presence and energy on stage. These indigenous techniques provide modern performers with a more grounded and disciplined approach to movement and breath. By synthesizing traditional physical vocabularies with contemporary themes, directors create a unique theatrical language that is both culturally rooted and relevant to modern audiences worldwide.

35. (C) Intercultural theatre application
Applying the ancient Navarasa theory to a modern realistic play is an example of intercultural theatre application, where traditional aesthetics meet contemporary forms. This practice allows actors to explore emotional expression through a stylized framework, enriching the performance's depth and resonance. It demonstrates how historical theories can be adapted to enhance modern storytelling, creating a dialogue between different theatrical traditions and artistic methodologies.

36. (A) Both A and R are true and R is the correct explanation of A.
Many modern Indian theatre schools incorporate Kalaripayattu into their training because it is highly effective for developing an actor's core strength, focus, and spatial awareness. This martial art provides a rigorous physical vocabulary that enhances the performer's agility and groundedness on stage. By mastering these martial movements, actors gain a heightened sense of their own bodies, which is essential for sophisticated performance.

37. (C) Abhinaya Darpana
The Abhinaya Darpana serves as the primary manual for the detailed study of hand gestures, categorizing them into Samyuta and Asamyuta Hastas. This text provides specific instructions on how these gestures should be executed to convey symbolic meanings and emotions. It is a critical resource for students in classical Indian arts, ensuring the precise and consistent application of these physical signs across different forms.

38. (B) Precise psychophysical timing and rhythm
The strict adherence to Tala and Laya in traditional theatre training helps the actor develop precise psychophysical timing and rhythm. This disciplined approach ensures that every movement and vocal delivery is synchronized with the accompanying music, creating a cohesive and powerful performance. Mastering these rhythmic elements enhances the actor's overall presence and ability to control the pace and energy of the storytelling effectively.

39. (D) It completely isolates acting from musical accompaniment.
Traditional theatre training in India is known for its seamless integration of music, dance, and drama, rather than isolating them from one another. This holistic practice, often referred to as Sadhana, requires intense physical devotion and the mastery of stylized movement patterns. Musical accompaniment is fundamental to the performance, providing the rhythmic and melodic framework within which the actor embodies the character's emotions.

40. (C) Statement I is true but Statement II is false.
Chhau training is deeply rooted in martial arts movements and mock combat techniques, providing a vigorous physical foundation for its performers. While some regional variants of Chhau utilize masks to represent different characters, others do not, making the use of masks a variable rather than an absent feature. The form remains highly physical, demanding great strength, balance, and agility from every practitioner.

41. (C) P-2, Q-3, R-4, S-1
Traditional theatre forms in India are deeply rooted in specific regional cultures. Ankia Nat is the classical drama of Assam, while Bhavai is a vibrant folk form from Gujarat. Jatra has a long and rich history in West Bengal, and Koodiyattam is the ancient Sanskrit theatre of Kerala. Understanding these regional associations is crucial for studying the diversity and evolution of Indian performance traditions.

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42. (A) Yakshagana
Yakshagana is a traditional theatre form from Karnataka that emphasizes rigorous training in delivering extempore prose dialogues. While the songs and rhythmic structure are pre-determined, the actors must possess the intellectual and linguistic skill to improvise spoken lines within the framework of the story. This requires a deep knowledge of the epics and the ability to respond spontaneously to fellow performers on stage.

43. (D) Sattvika - Involuntary emotional expressions
In the Natyashastra, Sattvika Abhinaya refers to the portrayal of involuntary emotional states, such as trembling or tears, that arise from deep internal feeling. Other elements include Angika for physical gestures, Vachika for spoken words, and Aharya for costumes and makeup. Together, these four components form the basis of a comprehensive acting system designed to evoke specific emotional responses, or Rasas, in the audience.

44. (B) Purvaranga - Epilogue
In the context of the Natyashastra, Purvaranga refers to the prologue or the preliminary rites performed before the actual play begins, not the epilogue. Other key concepts include Lokadharmi for realistic practice and Natyadharmi for stylized performance. The Sutradhara serves as the troupe leader and narrator who guides the audience through the performance, ensuring a smooth transition between the ritualistic and dramatic elements.

45. (C) Enhancing stage combat speed
Yoga is integrated into modern actor training primarily for breath control, centering, and enhancing physical flexibility rather than specifically increasing stage combat speed. It helps actors achieve a state of relaxed readiness and concentration, which is essential for authentic performance. By focusing on the connection between mind and body, Yoga provides a foundation for more specialized physical tasks, including movement and vocal production.

46. (D) He sought psycho-physical techniques to awaken inner impulses.
Jerzy Grotowski was deeply interested in traditional Indian practices because he sought psycho-physical techniques to awaken an actor's inner impulses and eliminate physical blocks. His research into Eastern disciplines helped him develop a methodology focused on the 'holy actor' who could achieve a state of total vulnerability. This approach prioritized the organic connection between the body and emotion, moving away from purely external or decorative acting.

47. (A) Kinesthetic awareness
Kinesthetic awareness refers to an actor's internal sensation of their own movement, muscles, and joints as they navigate the stage. This heightened physical consciousness allows performers to control their actions with precision and maintain a strong presence. It is a fundamental skill in movement training, enabling actors to execute complex physical tasks while remaining deeply connected to their character's physical reality and the surrounding environment.

48. (C) Statement I is true but Statement II is false.
Eugenio Barba's 'Theatre Anthropology' examines the pre-expressive level of performance, identifying common bio-mechanical principles shared by actors across different cultures. Contrary to the idea that no shared principles exist, Barba found that both Asian and Western practitioners utilize similar physical strategies to manage their energy and presence. This research highlights the universal biological foundations of performance that underlie various diverse theatrical traditions and styles.

49. (B) Thang-Ta
Thang-Ta is a traditional martial art from Manipur that is widely used in contemporary Indian theatre for its sophisticated sword and spear movements. Its name literally translates to 'sword and spear,' and the practice demands exceptional discipline and physical coordination. Integrating Thang-Ta into actor training provides a powerful vocabulary for stylized combat and enhances the performer's overall agility, rhythm, and groundedness on stage.

50. (A) Puppetry
Puppetry is the art of manipulating inanimate objects to create the illusion of life and tell a story. It involves a unique collaboration between the performer and the object, requiring the puppeteer to transfer their energy and breath into

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17. (B) It isolates students, promoting purely independent learning.
Drama serves as a powerful pedagogical tool that accommodates diverse learning styles, especially kinesthetic and visual ones. It provides a safe psychological distance for students to explore complex emotions and social issues across various subjects. Far from isolating individuals, drama promotes collaboration and collective learning, requiring students to interact, communicate, and solve problems together within a shared creative and physical space.

18. (D) Statement I is false but Statement II is true.
Indian university theatre programs offer a diverse curriculum that successfully integrates both Western acting methodologies and traditional indigenous forms. While students study global techniques, they also engage with local traditions like Koodiyattam and Chhau to gain a grounded artistic perspective. This balanced approach ensures that future practitioners understand international standards while remaining deeply connected to India's rich cultural heritage and aesthetics.

19. (C) Sanskaar Rang Toli - National School of Drama
Sanskaar Rang Toli is the specialized Theatre in Education company established by the National School of Drama in New Delhi. It focuses on using theatrical techniques to enhance the learning experience for children and young adults. Other mentioned institutions like Ranga Shankara and Kalakshetra are located in Bengaluru and Chennai, respectively, representing significant cultural landmarks within their specific regional contexts.

20. (D) Department of Drama, Rabindra Bharati - Safdar Hashmi
While Safdar Hashmi was a monumental figure in Indian street theatre and Jana Natya Manch, he did not found the Department of Drama at Rabindra Bharati University. Other pioneers like Balwant Gargi and G. Sankara Pillai were instrumental in establishing theatre departments at Panjab University and the School of Drama in Thrissur. Ebrahim Alkazi remains one of the most influential directors of the NSD.

21. (C) III, I, IV, II
The development of Indian theatre education follows a clear chronological path starting with the foundation of Sangeet Natak Akademi in 1953. This was followed by the establishment of the National School of Drama in 1959. Much later, drama was introduced as a subject for the UGC NET examination, and recently, the National Education Policy 2020 integrated arts into the core curriculum.

22. (B) Standardized written exams for assessment.
The traditional Guru-Shishya parampara in theatre training emphasizes close personal mentorship and the preservation of oral histories through physical embodiment. It focuses on developing spiritual and artistic self-discipline rather than following a curriculum based on standardized written exams. This system prioritizes the lived experience and direct transmission of knowledge from master to student, often occurring within a specialized residential or community setting.

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23. (D) Developing spontaneity and active ensemble building.
Improvisation is a vital element in theatre education, primarily used to develop spontaneity and foster active ensemble building among students. It allows performers to explore characters and scenarios without the constraints of a fixed script, encouraging creative problem-solving and immediate interaction. This practice enhances the actor's ability to remain present and responsive, which is essential for both classroom learning and professional performance.

24. (A) Scenography and Proxemics
Analyzing the spatial relationship between actors and the audience is a fundamental competency in scenography and proxemics. Scenography involves the holistic design of the performance environment, while proxemics specifically examines how people use space to communicate meaning and power. Mastering these concepts allows students to create effective stage layouts that enhance the narrative and emotional impact of a theatrical production within any space.

59. (D) Kinesphere
The kinesphere is a term used in movement theory to describe the physical space an actor controls and moves within during a performance. It encompasses the entire area that can be reached by the limbs without moving the body's center from its base. Understanding the kinesphere helps actors manage their presence and spatial relationships, ensuring they use the stage effectively and expressively.

60. (B) Eastern psychophysical disciplines in actor training.
Using Tai Chi exercises in theatre training is an application of Eastern psychophysical disciplines aimed at developing an actor's balance, focus, and internal energy. This approach integrates physical movement with mental concentration, helping performers achieve a state of relaxed alertness. By incorporating these traditional disciplines, directors can enhance their actors' physical presence and awareness, providing a foundation for more expressive and grounded performance.

61. (A) Both A and R are true and R is the correct explanation of A.
Puppetry training is highly effective for enhancing an actor's understanding of breath and focus because the puppeteer must transfer their own energy into an inanimate object. To make the puppet appear alive, the performer must be acutely aware of their own physical impulses and intentions. this process requires a deep level of concentration and control, which directly benefits the actor's overall performance skills.

62. (D) Kavalam Narayana Panikkar
Kavalam Narayana Panikkar was a pivotal figure in modern Indian theatre who extensively integrated martial arts and traditional music into his actor training pedagogy. He founded the theatre group Sopanam and focused on reviving Sanskrit drama through a uniquely Indian aesthetic. His work emphasized the physical and rhythmic vocabulary of Kerala's traditions, particularly Kalaripayattu, to create a deeply rooted and expressive theatrical style.

63. (A) It helps achieve a neutral body, freeing the actor from habitual physical tensions.
Yoga is a valuable tool in theatre training because it helps actors achieve a neutral body by releasing habitual physical tensions and improving overall flexibility. This state of neutrality allows performers to more easily adopt the physical characteristics of their roles. Furthermore, the focus on breath and concentration in Yoga provides a psychological and physiological foundation for the demands of live performance and ensemble work.

64. (C) Statement I is true but Statement II is false.
Movement analysis is essential for actors to understand how to physically embody a character's psychology, as external actions often reflect internal states. Furthermore, kinesthetics is highly relevant to voice acting because physical posture and muscle tension directly affect vocal production and resonance. A comprehensive training program recognizes that the body and voice are interconnected, requiring an integrated approach to physical and vocal expression.

65. (B) Tamasha - Maharashtra
Tamasha is a prominent folk theatre form from Maharashtra, known for its lively music, dance, and satirical storytelling. It traditionally features female dancers and male actors performing in a highly interactive and energetic style. Other regional pairings like Swang from Haryana or Bhaona from Assam reflect the incredible diversity of Indian folk traditions, each with its unique linguistic, musical, and performance characteristics.

66. (A) P-4, Q-1, R-3, S-2
Indian dance and movement forms are closely tied to regional cultures. Chhau originates from the tribal regions of Jharkhand, Odisha, and West Bengal, while Kalaripayattu is the ancient martial art of Kerala. Thang-Ta is the traditional martial tradition of Manipur, and Gotipua is a significant precursor to Odissi dance from Odisha. These forms provide a rich physical vocabulary for contemporary theatre practitioners today.

67. (C) They are only useful for plays set in ancient historical periods.
Martial arts are useful in contemporary theatre for more than just historical plays; they provide

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the complex and multifaceted nature of Indian performance.

84. (A) Both Statement I and II are true.
'Natrang', founded by Nemichandra Jain, was a pivotal Hindi journal that provided a dedicated platform for critical theatre discourse in India. Despite its success, theatre criticism has generally suffered from a lack of academic journals compared to other disciplines. Establishing such publications is essential for fostering a serious critical culture and documenting the ephemeral history of live theatrical performances across different regions.

85. (C) Anuradha Kapur - Actors, Pilgrims, Kings and Gods: The Ramlila of Ramnagar
Anuradha Kapur is a distinguished scholar and director whose book, "Actors, Pilgrims, Kings and Gods," offers an in-depth ethnographic and dramaturgical analysis of the Ramlila of Ramnagar. Her research explores the complex relationship between space, performance, and ritual in this unique traditional event. Kapur's work is highly regarded in theatre scholarship for its detailed documentation and theoretical insights into large-scale performance traditions.

86. (A) Both A and R are true and R is the correct explanation of A.
The "Theatre of Roots" movement significantly impacted Indian theatre scholarship by prompting a deeper study of how modern directors were decolonizing their work. Scholars began to analyze the synthesis of contemporary themes with indigenous folk and classical forms. This research helped articulate a uniquely Indian modernism that moved away from Western naturalistic models toward a more culturally rooted aesthetic and practice.

87. (D) He advocates for an uncritical acceptance of intercultural borrowings.
Rustom Bharucha is a critical voice in performance studies who strongly opposes the uncritical and superficial appropriation of Eastern forms by Western directors. Through his influential books and essays, he has advocated for ethical and politically conscious cultural exchanges. Bharucha's scholarship emphasizes the importance of understanding the socio-cultural and political context of performance traditions, particularly within the post-colonial dynamics of India.

88. (A) Performance Studies paradigm
The shift from analyzing dramatic texts to examining live events, rituals, and audience reception is known as the Performance Studies paradigm. This approach broadens the academic scope beyond the written script to include various forms of human behavior as performative acts. It allows researchers to explore the meaning generated in the moment of performance and its impact on the community and culture.

89. (C) Lata Singh
Lata Singh is a noted scholar whose research significantly focuses on gender and performance, particularly examining the history of actresses in the Parsi and Marathi theatre. Her work uncovers the lives and challenges of early female performers, contributing to a more inclusive history of Indian theatre. By highlighting these marginalized voices, Singh provides important insights into the patriarchal structures and cultural negotiations of the stage.

90. (A) Exclusive concentration on ancient Greek texts
Current trends in Indian theatre research are moving toward digital performance studies, marginalized Dalit theatre, and detailed histories of scenography and space design. While Greek texts remain relevant, they are no longer the exclusive focus of modern scholarship. Researchers are increasingly exploring diverse and contemporary topics that reflect the changing socio-political and technological landscape of India, ensuring the discipline remains dynamic and representative.

91. (D) P-3, Q-4, R-1, S-2
Significant books in Indian theatre scholarship reflect the diverse interests of their authors. Nemichandra Jain authored "Indian Theatre: Tradition, Continuity and Change," while Shanta Gokhale wrote "Playwright at the Centre." Rustom Bharucha is famous for "Theatre and the World," and Adya Rangacharya wrote a widely used book simply titled "Indian Theatre." These works collectively provide a foundational library for students and researchers.

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regarded for its depth and its role in documenting regional theatre history for a wider audience.

76. (B) I, II, IV
Scholars like Nemichandra Jain, Adya Rangacharya, and Rustom Bharucha have been primary figures in the research and documentation of Indian theatre. Their work covers a wide range of topics, including classical dramaturgy, contemporary criticism, and the politics of performance. While Richard Schechner has contributed to global performance studies, these three scholars are specifically known for their extensive focus on the Indian theatrical landscape.

77. (C) Safdar Hashmi - Sangeet Natak journal
Safdar Hashmi is primarily remembered for his revolutionary street theatre work with Jana Natya Manch and was not the founder or primary editor of the Sangeet Natak journal. That publication is the official scholarly journal of the Sangeet Natak Akademi. Other scholars mentioned, like Nemichandra Jain and K.V. Subbanna, are correctly associated with significant theatre publications like Natrang and the Ninasam journals.

78. (D) European Naturalism
Dr. Kapila Vatsyayan's extensive research focused on classical Indian dance, the interrelationship of the arts, and the detailed study of the Natyashastra. Her work sought to understand the unique aesthetic frameworks of indigenous Indian traditions rather than European movements like naturalism. Vatsyayan was a leading figure in cultural scholarship, dedicated to archiving and theorizing the rich heritage of India's performing and visual arts.

79. (A) He provided major English translations and scholarly analysis of the Natyashastra.
Adya Rangacharya was a significant scholar and playwright who provided important English translations and detailed analytical commentaries on the Natyashastra. His work made this ancient and complex text accessible to a modern academic audience, facilitating its study in university curricula. Rangacharya's contributions bridge the gap between ancient theory and contemporary practice, solidifying the text's relevance for today's theatre students and researchers.

80. (B) Kapila Vatsyayan
A researcher interested in the integration of Indian aesthetics and modern performance should primarily consult the work of Kapila Vatsyayan. Her scholarship provides a deep understanding of how ancient theoretical frameworks like the Natyashastra relate to both traditional and contemporary arts. Vatsyayan's ability to connect various artistic disciplines makes her research essential for anyone studying the continuity of Indian performance traditions.

81. (B) I and III
Farley Richmond is a prominent American scholar who authored and edited significant works on Indian theatre, including "Indian Theatre: Traditions of Performance" and a detailed study on Kutiyattam. His research helped bring international academic attention to the richness of Indian traditional performance forms. Richmond's collaborations with other scholars and his immersive field research have been instrumental in documenting and theorizing India's theatrical heritage.

82. (A) K.V. Subbanna
K.V. Subbanna was a visionary scholar and practitioner who established the Ninasam theatre institute in the rural village of Heggodu, Karnataka. His goal was to bring global culture, including world cinema and literature, to rural audiences while promoting local theatre traditions. Ninasam has since become a major cultural center, known for its traveling repertory and its focus on art-based education and community development.

83. (C) It embraces performance studies, examining ritual and folk forms alongside modern drama.
Modern Indian theatre scholarship has evolved to embrace the performance studies paradigm, which examines rituals, folk traditions, and everyday performative acts alongside formal modern drama. This inclusive approach moves beyond purely textual analysis to understand the socio-cultural context of live events. By studying diverse forms across various regions, scholars gain a more comprehensive understanding of

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a disciplined physical vocabulary applicable to various dramatic styles. These practices demand high levels of conditioning and help actors understand essential concepts like groundedness and center of gravity. By mastering these techniques, performers enhance their agility and stage presence, which is valuable for any production requiring physical precision.

68. (D) Rudolf Laban
Rudolf Laban developed a comprehensive system for exploring movement through the lenses of weight, space, time, and flow. His work, often called Laban Movement Analysis, allows actors to systematically vary their physical actions and better understand the potential of their bodies. This framework is a staple in actor training, providing a shared vocabulary for directors and performers to discuss and refine physical performance.

69. (C) Script memorization before playing
Theatre Games emphasize the creative process and problem-solving through play rather than the memorization of pre-written scripts. These exercises are designed to foster spontaneity and eliminate the authoritarian role of the director, allowing participants to explore through intuition. Prioritizing a script before playing would hinder the organic discovery and ensemble connection that these games are specifically intended to build among performers.

70. (B) A martial, tribal, and folk dance tradition used for its rigorous physical vocabulary
Chhau is a vibrant martial, tribal, and folk dance tradition from Eastern India that is highly valued in theatre for its rigorous physical vocabulary. It involves dynamic jumps, stylized combat, and the use of masks in several of its regional variants. Incorporating Chhau into actor training helps performers develop exceptional core strength and agility, providing a powerful and expressive medium for storytelling.

71. (D) I, III, II
The historical development of Indian performance theory begins with the ancient Natyashastra, the foundational text for classical arts. This was followed centuries later by the Dasharupaka, which focused on the ten types of drama. The Abhinaya Darpana, detailing body gestures and movements, represents a later significant manual in this scholarly tradition. Together, these texts provide a comprehensive chronological framework for studying Indian aesthetics.

72. (A) Kapila Vatsyayan
Kapila Vatsyayan was an eminent scholar whose book, "Traditional Indian Theatre: Multiple Streams," provides a seminal analysis of India's diverse theatrical traditions. Her work explores the common aesthetic principles and historical connections between classical and folk forms. Vatsyayan's research remains a cornerstone of Indian theatre scholarship, offering deep insights into the interrelationship of various art forms across the country's cultural landscape.

73. (C) He coined the term 'Theatre of Roots'.
Dr. Suresh Awasthi is credited with coining the term 'Theatre of Roots' to describe the post-independence movement where modern directors returned to indigenous forms. This concept was central to the revival of traditional aesthetics in contemporary Indian theatre during the 1970s and 80s. Awasthi's scholarship helped legitimize and categorize the efforts of directors like B.V. Karanth and Habib Tanvir in their decolonization process.

74. (C) Statement I is true but Statement II is false.
Rustom Bharucha is known for his critical examination of intercultural theatre in his influential book, "Theatre and the World." He famously critiqued Peter Brook's production of the Mahabharata, arguing that it superficially appropriated Indian culture for a Western audience. Bharucha's work prompted a significant discourse on the ethical and political implications of cultural exchange and the power dynamics inherent in international performance.

75. (D) Shanta Gokhale - Playwright at the Centre: Marathi Drama
Shanta Gokhale is a distinguished critic and scholar who authored "Playwright at the Centre," a definitive study of Marathi drama's historical and contemporary development. Her work provides an essential analysis of the playwrights and productions that have shaped the Marathi stage. Gokhale's scholarly contribution is highly

NODIA

92. (B) Kapila Vatsyayan
Kapila Vatsyayan's groundbreaking research established the deep connection between the sculptural traditions of Indian temples and the movements of classical dance and theatre. She explored how visual and performing arts in India share a common aesthetic and philosophical framework. Her multidisciplinary approach helped scholars understand the underlying unity of Indian artistic expression, where stone sculptures and live performances embody the same principles.

93. (C) I, II, IV
Feminist theatre research in India focuses on the representation of women in classic texts and the historical recovery of female performers' lives and contributions. It also involves a critical analysis of the patriarchal structures that exist within theatre institutions and the industry at large. These areas of study aim to challenge traditional narratives and create a more equitable and representative understanding of theatre history and practice.

94. (C) Statement I is true but Statement II is false.
Ethnographic methodology is increasingly utilized in theatre research to study folk and ritual performances within their natural community contexts. This approach requires the researcher to engage in active fieldwork and participant observation rather than relying solely on secondary library sources. By experiencing performances firsthand, researchers can capture the complex social and cultural meanings that are often missed in purely textual analysis.

95. (A) Historiography - Studying the methods of historical documentation in theatre
Historiography in theatre research involves studying the methods and practices used to document and interpret the history of performance. This includes analyzing how events are recorded, whose voices are prioritized, and how narratives are constructed over time. Understanding these processes is essential for critically evaluating historical accounts and ensuring that theatre history is documented in a rigorous, balanced, and inclusive manner.

96. (B) Indian People's Theatre Association (IPTA) - Ebrahim Alkazi
The Indian People's Theatre Association was a collective movement formed in the 1940s and was not founded by Ebrahim Alkazi. Alkazi is most famously associated with the development and professionalization of the National School of Drama. Other institutions like Prithvi Theatre and Ranga Shankara were established by Pritviraj Kapoor and Arundhati Nag, respectively, playing vital roles in India's modern theatrical landscape.

97. (B) Regulating commercial Bollywood film production
The Sangeet Natak Akademi is dedicated to promoting music, dance, and drama through grants, festivals, and national awards, rather than regulating the commercial Bollywood film industry. Its primary mission is to preserve and support India's diverse performing arts traditions, from classical to folk forms. Bollywood falls outside its institutional mandate, as the film industry is governed by different regulatory bodies and commercial structures.

NODIA

98. (A) To promote and patronize regional arts, folk theatre, and crafts across different geographical zones
The Zonal Cultural Centres were established across India to promote and patronize regional arts, folk theatre, and traditional crafts within specific geographical zones. Their primary function is to decentralize cultural patronage and ensure that diverse local traditions receive support and visibility. By organizing festivals and exchange programs, the ZCCs foster a sense of cultural kinship while preserving the unique heritage of different states.

99. (C) Government patronization mechanisms
Applying for a Salary Grant from the Ministry of Culture demonstrates an understanding of the various government patronization mechanisms available to independent theatre groups. These schemes are designed to provide financial stability to professional practitioners, allowing them to focus on their creative work. Navigating these bureaucratic processes is an essential skill for modern theatre producers seeking to sustain their organizations and produce high-quality artistic productions.

100. (D) The rise of intimate, low-budget, or 'black box' theatre productions

A lack of consistent state funding often necessitates the rise of intimate, low-budget 'black box' theatre productions, which focus on minimal sets and physical acting. This environment encourages artistic innovation as directors find creative ways to tell stories with limited financial resources. Such productions prioritize human connection and the power of performance over large-scale spectacle, often creating a more intense and immediate experience for the audience.

101. (C) I, II, IV

The National School of Drama was established by the Sangeet Natak Akademi in 1959 and became an independent entity in 1975. It remains a premier institution for comprehensive theatre training, covering both Indian and global traditions rather than focusing exclusively on the West. NSD also organizes the Bharat Rang Mahotsav, one of Asia's largest international theatre festivals, showcasing a wide range of productions.

102. (B) Mahindra Group

The Mahindra Group is the corporate entity associated with the Mahindra Excellence in Theatre Awards, which recognizes excellence in various categories of Indian theatre. This initiative represents a significant model of private patronage, providing national recognition and financial rewards to artists and technicians. META has become a prestigious platform that highlights high-quality productions from across the country, fostering a spirit of competition and professional growth.

103. (D) It provided significant grants in the 1980s and 90s that supported regional theatre and preservation of folk forms.

In the 1980s and 90s, the Ford Foundation provided significant grants that played a crucial role in supporting regional Indian theatre and preserving diverse folk forms. These funds allowed many practitioners to conduct research and create works that synthesized modern concerns with traditional aesthetics. This period of international patronage contributed significantly to the 'Theatre of Roots' movement and helped revitalize local performance traditions across India.

104. (C) Statement I is true but Statement II is false.

Prithvi Theatre in Mumbai is a vital private patron that provides an affordable performance space for numerous independent theatre groups rather than strictly producing its own plays. By offering accessible facilities and a dedicated audience base, it has nurtured generations of practitioners and helped sustain the city's vibrant theatrical culture. Its inclusive model allows diverse groups to stage their work, contributing to a rich and varied theatrical ecosystem.

105. (C) Ninasam - Rural theatre culture and film appreciation

Ninasam is a unique institution in Karnataka that focuses on rural theatre culture and promoting film appreciation among non-urban audiences. Founded by K.V. Subbanna, it combines a residential theatre school with a traveling repertory company that brings diverse productions to remote villages. This model of decentralized patronage demonstrates how theatre can serve as a powerful tool for community development and broad-based cultural enrichment.

106. (A) I, II, III, V

Organizations like the Sangeet Natak Akademi, the Ministry of Culture, Sahitya Kala Parishad, and Zonal Cultural Centres are all involved in patronizing Indian theatre. They provide essential financial support through grants, organize national and regional festivals, and confer prestigious awards to artists. These institutions form a structured network of state and semi-government patronage designed to sustain and promote the performing arts across the entire country.

107. (D) Commercial corporate sponsorship is the largest source of income for rural folk artists.

While corporate sponsorship exists, it is not the largest source of income for rural folk artists, who often rely more on community patronage and government grants. Post-independence cultural policy focused on institutionalizing the arts through state bodies like the Sangeet Natak Akademi to build a national identity. Private philanthropic trusts also provide vital support,

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but the financial landscape for folk traditions remains complex and often precarious.

108. (B) National Centre for the Performing Arts (NCPA) - Chennai
The National Centre for the Performing Arts is a world-class cultural institution located in Mumbai, not Chennai. It serves as a major venue for theatre, music, and dance, offering sophisticated performance spaces and archival facilities. Other mentioned centers like Jawahar Kala Kendra in Jaipur and Bharat Bhavan in Bhopal are correctly paired, representing important regional hubs for artistic patronization and cultural activity across India.

109. (C) It exclusively features plays directed by NSD alumni.
The Bharat Rang Mahotsav is an international theatre festival organized by the National School of Drama that showcases a wide variety of productions, not just those by NSD alumni. It aims to represent the best of Indian and global theatre, fostering a diverse exchange of ideas and methodologies. The festival also includes allied events like masterclasses and director's meets, making it a comprehensive platform for theatre professionals.

110. (D) To decentralize patronage and support linguistic and regional arts.
The establishment of state-level academies was a response to the post-independence need to decentralize cultural patronage and support linguistic and regional arts. These bodies, like the Kerala Sangeetha Nataka Akademi, allow individual states to focus on their unique artistic traditions and provide tailored support to local practitioners. This decentralized model ensures that diverse cultural expressions across India are preserved and promoted alongside national-level initiatives.

111. (A) Both A and R are true and R is the correct explanation of A.
Corporate Social Responsibility has become an increasingly significant source of funding for Indian theatre as companies seek to support arts and culture as part of their social mandate. Funds are often used to sponsor major festivals like META or to improve the infrastructure of cultural institutions. This emerging model of corporate patronage provides vital resources that complement state funding, helping to professionalize and expand the theatrical sector.

112. (B) Cultural policy and arts administration
Studying how organizations like the India Foundation for the Arts evaluate grant proposals falls under the field of cultural policy and arts administration. This area of research examines the mechanisms of funding, the criteria for artistic support, and the overall management of cultural resources. Understanding these processes is essential for researchers and practitioners who want to analyze how institutional decisions shape the artistic landscape and creative possibilities.

113. (B) The rise of radio and talkie films
The traditional Parsi Theatre model, known for its grand spectacles and melodramatic style, declined in the mid-20th century primarily due to the rise of radio and talkie films. These new media offered similar entertainment on a larger, more accessible scale, drawing audiences away from the live stage. Many actors and technicians from the Parsi theatre eventually transitioned to the burgeoning Indian film industry, which adopted many of its aesthetic elements.

114. (A) Ebrahim Alkazi
Ebrahim Alkazi played a monumental role in shaping the National School of Drama's syllabus, integrating rigorous modern acting training with theatre design and architecture. His vision professionalized Indian theatre education, emphasizing a holistic understanding of the stage. Alkazi's leadership transformed the NSD into a world-class institution, producing generations of actors and directors who have profoundly influenced both Indian theatre and the mainstream film industry for decades.

NODIA

115. (C) They are the highest national recognition given to practicing artists.
The Sangeet Natak Akademi Awards represent the highest national recognition bestowed upon practicing artists in India across the fields of music, dance, and drama. These prestigious honors celebrate lifetime achievements and significant contributions to the arts, including traditional and folk forms. Receiving an SNA Award is a mark of exceptional professional distinction, acknowledging the artist's dedication

cultural diplomacy and helps Indian artists gain international exposure and collaborate with practitioners from diverse traditions worldwide.

163. (C) It aimed at a synthesis of traditional Indian performance aesthetics with modern thematic concerns.
The 'Theatre of Roots' movement sought to create a unique modern Indian theatre by synthesizing traditional performance aesthetics with contemporary thematic concerns. This approach allowed directors to explore relevant social and political issues while drawing from the rich physical and musical vocabularies of folk and classical forms. By rooting their work in indigenous traditions, practitioners created a theatrical language that was both culturally authentic and resonant with modern post-colonial audiences.

164. (C) Statement I is true but Statement II is false.
The Sangeet Natak Akademi confers the 'Ustad Bismillah Khan Yuva Puraskar' to recognize outstanding young and upcoming artists across music, dance, and drama, not just classical musicians. This award aims to encourage and support the next generation of practitioners in both traditional and contemporary forms. By acknowledging early talent, the SNA helps foster a vibrant and sustainable artistic community, ensuring the continued growth and evolution of India's performing arts traditions.

165. (D) All of the above
Significant cultural institutions in India have been shaped by visionary founders dedicated to preserving and promoting the arts. Rukmini Devi Arundale established Kalakshetra, while Vallathol Narayana Menon founded the Kerala Kalamandalam to revive Kathakali. K.V. Subbanna founded Ninasam in Karnataka to bring world-class theatre and film to rural audiences. These institutions remain vital centers for artistic training and cultural preservation, reflecting the dedication of their pioneering founders to India's heritage.

166. (B) P-1, Q-2, R-3, S-4
Key theatre journals in India provide essential platforms for critical discourse and documentation in different languages. 'Natrang' is a significant Hindi journal, while 'Sangeet Natak' is the English publication of the Sangeet Natak Akademi. 'Enact', edited by Rajinder Paul, was an influential English magazine, and 'Bahuroopi' is a noted Bengali theatre journal. These publications collectively offer diverse perspectives on the history, theory, and practice of performance across various regions of the country.

167. (D) He strictly followed the Stanislavski system and rejected local Kerala traditions.
K.N. Panikkar was famous for integrating traditional Kerala forms into his theatre rather than rejecting them in favor of Western systems like Stanislavski. He founded the group Sopanam and used the physical and musical vocabularies of Kalaripayattu and folk music to revitalize Sanskrit drama. Panikkar's work was characterized by a deep respect for indigenous aesthetics, creating a uniquely Indian theatrical language that emphasized rhythm, physical energy, and ritualistic performance elements.

168. (A) How women are represented, looked at, and positioned by patriarchal narratives on stage
In contemporary feminist theatre research, the concept of 'Gaze' analyzes how women are represented and positioned by patriarchal narratives on stage. It examines whose perspective is prioritized and how the female body is looked at and consumed by the audience. By deconstructing the gaze, researchers can uncover the power dynamics and gender biases inherent in traditional and modern drama, advocating for more diverse and equitable representations of women in performance.

169. (C) Rehearsing a scripted play for a ticketed audience
Process Drama is an unscripted and spontaneous exploration of themes that prioritizes the participants' experience over the rehearsal of a fixed play for a ticketed audience. It often utilizes the 'Teacher-in-Role' technique to guide students through complex problem-solving scenarios within a fictional framework. The goal is to foster personal growth and social awareness through active engagement, making it a powerful educational tool that differs significantly from traditional performance-oriented theatre practices.

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124. (B) Documentary/Verbatim Theatre
Documentary or Verbatim Theatre is a style where the script is created directly from primary source materials like interviews, court transcripts, and legal documents. This approach aims to present real-life social issues with authenticity, using the actual words of the people involved. It is a powerful tool in contemporary theatre for exploring political and social themes, bridging the gap between artistic representation and journalistic truth-telling on the stage.

125. (C) Analyze ephemeral performance details that were previously lost
The increasing accessibility of digital recording technologies has allowed contemporary theatre researchers to capture and analyze ephemeral performance details that were previously lost. This development provides a more permanent record of live events, facilitating deeper studies into movement, vocal nuances, and audience reactions. While live performance remains primary, digital archives offer a vital resource for historiography and the long-term documentation of diverse theatrical traditions across different eras and regions.

126. (D) I, II
Zohra Sehgal and Ebrahim Alkazi are among the eminent theatre personalities who have been honored with the Padma Vibhushan, one of India's highest civilian awards. Their lifelong dedication to the arts has had a profound impact on the development of Indian theatre and cinema. While other figures like Habib Tanvir and Girish Karnad have also received high honors, the Padma Vibhushan specifically acknowledges the exceptional and distinguished service of these icons.

127. (A) Girish Karnad
Girish Karnad was a legendary playwright and director who won the Jnanpith Award and is famous for using folklore and history in plays like 'Hayavadana'. His work often explores complex philosophical themes through traditional storytelling structures, making a significant impact on modern Indian drama. Karnad's ability to synthesize indigenous aesthetics with contemporary concerns has solidified his place as a central figure in the post-independence 'Theatre of Roots' movement.

128. (B) Scarcity of affordable performance spaces in metro cities remains a major challenge.
A major challenge for contemporary Indian theatre is the scarcity of affordable performance spaces in metro cities, which limits the growth of independent groups. High rental costs often force practitioners to seek alternative venues or produce small-scale works. While some institutions like Prithvi Theatre and Ranga Shankara provide accessible platforms, the overall lack of professional infrastructure remains a significant hurdle for many artists seeking to reach a wider audience consistently.

129. (C) Statement I is true but Statement II is false.
The Nandikar National Theatre Festival is a highly prestigious annual event in Kolkata, known for showcasing diverse theatrical works from across the country. However, Nandikar was founded by Ajitesh Bandopadhyay, not Utpal Dutt, who established the Little Theatre Group. Understanding the correct associations between theatre groups and their founders is essential for accurately documenting the history and evolution of major cultural organizations in India's vibrant theatrical landscape.

NODIA

130. (A) META - Recognizes excellence in Indian theatre across various technical and artistic categories
The Mahindra Excellence in Theatre Awards is a comprehensive national platform that recognizes talent across multiple artistic and technical categories, including acting, direction, and design. It serves as a major private initiative to professionalize and promote Indian theatre. Other awards like the Sahitya Akademi focus on literature, while the Kalidas Samman honors overall excellence in the performing and plastic arts, representing a diverse ecosystem of artistic recognition.

131. (C) I, II, IV
'Third Theatre', as propagated by Badal Sircar, is defined by its rejection of the proscenium stage and the elimination of the performer-audience divide. It prioritizes physical acting and human connection over expensive sets and lighting, making it accessible and flexible for various non-traditional spaces. Sircar designed this movement to be socially relevant and portable, allowing

theatre to become a more direct and unmediated form of communication with the public.

132. (D) Heisnam Kanhailal - Gujarat
Heisnam Kanhailal was a visionary theatre director and practitioner primarily associated with Manipur, not Gujarat. He is known for his deeply physical and ritual-based training methodologies that drew from local Manipuri traditions. Other figures like Ratan Thiyam and K.N. Panikkar are correctly associated with Manipur and Kerala, respectively, each contributing uniquely to the development of regional theatre forms that have gained both national and international acclaim.

133. (C) To strictly increase ticket sales of commercial plays
Theatre research focuses on documenting traditions, providing critical analysis, and understanding historical contexts rather than purely increasing commercial ticket sales. Its goals are academic and archival, aimed at deepening our understanding of performance as a cultural and social phenomenon. While research may indirectly benefit the industry, its primary mission is to contribute to the global body of knowledge through rigorous documentation and analytical study of theatrical practices.

134. (B) Ensuring a culturally rooted understanding of indigenous aesthetics.
Incorporating traditional theatre forms into university syllabi is essential for ensuring that students have a culturally rooted understanding of indigenous aesthetics. This approach allows future practitioners to connect with India's rich heritage and develop a uniquely Indian theatrical language. By studying classical and folk traditions alongside modern theory, students gain a more comprehensive and diverse foundation for their own creative work in the contemporary performing arts world.

135. (D) Signs, symbols, and how meaning is generated in performance
Applying semiotics to theatre research involves the systematic analysis of signs, symbols, and the various ways meaning is generated during a performance. This includes examining everything from gestures and costumes to lighting and spatial arrangements as meaningful components of a theatrical 'text'. Semiotics allows researchers to understand how audiences decode complex visual and auditory information to construct a cohesive interpretation of the play's themes and narrative.

136. (A) Both A and R are true and R is the correct explanation of A.
Theatre pedagogy has evolved to include modules on arts management and grant writing because modern practitioners often function as independent producers. These skills are essential for securing funding, marketing work, and managing the logistical complexities of professional theatrical productions. By training students in these administrative areas, educational institutions help prepare them for the realities of sustaining a creative career in today's competitive and multifaceted arts industry.

137. (C) Kapila Vatsyayan
Kapila Vatsyayan was a monumental figure in Indian cultural scholarship who played a pivotal role in archiving traditional performances and served as the Member Secretary of the IGNCA. Her work was dedicated to preserving the diverse heritage of India's performing arts through extensive documentation and research. Vatsyayan's leadership helped establish a national framework for studying the interrelationship of various artistic traditions, ensuring their survival for future generations of scholars and artists.

138. (A) It broadens the academic scope to include rituals, play, and daily life performances.
Performance Studies is an interdisciplinary field that broadens the academic scope beyond traditional proscenium theatre to include rituals, play, and everyday performative acts. It examines how human behavior is enacted and interpreted in various social and cultural contexts. By analyzing diverse live events, researchers gain a deeper understanding of how identity, power, and community are constructed and negotiated through different forms of performance in daily life and specialized rituals.

139. (D) Statement I is false but Statement II is true.
While theatre is recognized as an integrated pedagogical tool under the National Education Policy 2020, there is no current UGC mandate requiring all primary teachers to hold a master's degree in theatre. The policy encourages

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the use of drama to enhance learning across subjects, promoting a more experiential and creative approach to education. This recognition highlights the value of arts-integrated learning without imposing restrictive academic requirements on general classroom teachers.

140. (B) Archival Research - Studying historical documents, prompt books, and reviews
Archival research in theatre involves the systematic study of historical documents, prompt books, scripts, and reviews to reconstruct past performances and understand their context. This methodology allows researchers to document the evolution of theatrical practices and the reception of various works over time. By examining primary sources, scholars can uncover marginalized histories and gain a more accurate understanding of the social and artistic forces that have shaped the theatrical landscape.

141. (C) P-2, Q-3, R-4, S-1
Major Indian theatre practitioners are often associated with specific groups that they founded or led. Habib Tanvir established Naya Theatre, while Safdar Hashmi was a central figure in Jana Natya Manch. Utpal Dutt founded the Little Theatre Group, and Ratan Thiyam established the Chorus Repertory Theatre in Manipur. These organizations have played crucial roles in developing unique theatrical styles and addressing social and political issues through their productions.

142. (D) B.V. Karanth
B.V. Karanth was a prominent theatre personality who was a key figure in the 'Theatre of Roots' movement, which drew heavily from rural and folk traditions. His work as a director and composer emphasized the use of indigenous music and movement to create a contemporary Indian aesthetic. Karanth's innovative synthesis of tradition and modernity influenced a whole generation of practitioners, helping to decolonize the Indian stage and celebrate local cultural identities.

143. (A) It is fully funded by private corporate sponsors.
The Sangeet Natak Akademi is an autonomous body funded by the Government of India through the Ministry of Culture, rather than private corporate sponsors. It serves as the national academy for music, dance, and drama, with a mandate to preserve and promote the performing arts. While private sponsorship is increasing in the arts, the SNA remains a state-supported institution dedicated to the national cultural interest and heritage preservation.

144. (C) Statement I is true but Statement II is false.
'Practice as Research' (PaR) acknowledges that artistic creation itself can be a valid form of academic research, where the final performance is a central part of the evaluated work. In this framework, the creative process and its outcomes are analyzed alongside a written thesis to provide a comprehensive understanding of the research findings. PaR allows artist-scholars to contribute to the field by demonstrating new methodologies and theoretical insights through their practice.

145. (B) National Theatre Live - A digital broadcasting initiative of British theatre
National Theatre Live is a highly successful digital broadcasting initiative that films British theatrical productions and screens them in cinemas worldwide. This project has significantly increased global access to high-quality theatre, allowing audiences in different countries to experience live performances remotely. Such initiatives demonstrate the growing role of digital technology in theatre, facilitating cultural exchange and providing a sustainable model for reaching wider audiences beyond traditional performance venues.

146. (A) Ninasam - Natrang (Hindi journal)
The Hindi theatre journal 'Natrang' was founded by Nemichandra Jain and is an independent publication, not an official magazine of the Ninasam institute. Ninasam has its own dedicated publications that focus on its specific cultural and educational mission. Other institutions like the Sangeet Natak Akademi and the National School of Drama also publish significant journals like 'Sangeet Natak' and 'Rang Prasang', providing essential platforms for theatrical scholarship and criticism.

147. (C) Guaranteed profitability and stock market returns
Successful grant proposals for theatre productions focus on artistic vision, detailed budgets, and

NODIA

clear rehearsal schedules rather than guaranteed profitability or financial returns. Grants are typically provided to support artistic exploration and community impact, rather than commercial success. Proposals must demonstrate a strong conceptual foundation and logistical feasibility to convince funding bodies of the project's artistic merit and the professional capability of the team involved in its execution.

148. (D) Oral traditions, performing arts, and skills passed down through generations
Intangible Cultural Heritage refers to the oral traditions, performing arts, social practices, and traditional skills that are passed down through generations within a community. In theatre, this includes specialized acting techniques, rhythmic patterns, and storytelling methods that are not captured in physical objects but live within the practitioners. Protecting ICH is essential for maintaining cultural diversity and ensuring that unique artistic expressions continue to thrive in a rapidly changing global landscape.

149. (C) Phonetics and Vocal Flexibility
An actor's ability to switch between different regional dialects is a key competency in phonetics and vocal flexibility. This skill requires a deep understanding of speech sounds and the ability to adapt one's resonance and articulation to match specific linguistic patterns. Developing such vocal versatility allows performers to portray characters from diverse backgrounds authentically, enhancing the realism and emotional impact of their performance across various theatrical and media formats.

150. (B) A conscious effort by post-colonial directors to seek indigenous aesthetics.
The revival of interest in traditional Indian theatre during the 1970s and 80s was driven by a conscious effort by post-colonial directors to seek out indigenous aesthetics. This 'Theatre of Roots' movement aimed to move away from Western models and create a theatrical language that was uniquely Indian. By integrating folk and classical forms, directors like B.V. Karanth and Habib Tanvir decolonized the stage and celebrated India's diverse cultural heritage.

151. (D) I, III, IV
Forum Theatre, developed by Augusto Boal, is characterized by its interactive nature, where the 'Joker' facilitator guides the audience. In this form, spectators are encouraged to stop the action and replace actors on stage to explore different solutions to social problems. This methodology transforms the audience from passive observers into active participants, or 'spect-actors', empowering them to rehearse social change within a safe and creative dramatic environment.

152. (A) Richard Frasca
Richard Frasca is an eminent scholar known for his detailed study of Terukkuttu, a traditional folk theatre form from Tamil Nadu, particularly its performances related to the Mahabharata. His research provides a comprehensive analysis of the form's ritualistic, musical, and dramatic elements within its socio-cultural context. Frasca's work is a vital contribution to the ethnographic documentation of Indian folk traditions, helping to preserve and theorize these complex and vibrant performance forms.

153. (C) He studied Kalaripayattu and its application to psycho-physical actor training.
Phillip Zarrilli was a distinguished scholar and practitioner who extensively studied Kalaripayattu and its application to psycho-physical actor training. His research bridged the gap between traditional Indian martial arts and contemporary Western performance methodologies. Zarrilli developed a unique approach that integrated breath, movement, and focus, helping actors achieve a heightened state of awareness and presence on stage. His work remains highly influential in both theatre research and practical actor training programs.

154. (A) Both Statement I and II are true.
Navarasa theory posited that Rasa, or aesthetic flavor, is realized in the audience as an emotional response to the performance. Abhinavagupta's 'Abhinavabharati' is the definitive commentary on the Natyashastra that further elaborated on this theory. Together, these concepts form the foundation of classical Indian aesthetics, explaining how the various elements of drama combine to evoke a profound and transformative experience for the spectator during a live theatrical event.

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155. (D) Aharya - Stage decor, costumes, and makeup
In the system of Abhinaya described in the Natyashastra, Aharya refers to the external elements of performance, including stage decor, costumes, and makeup. These visual components are essential for establishing the character's identity and the play's setting. Other forms include Angika for physical gestures, Vachika for vocal delivery, and Sattvika for internal emotional expression, all of which work together to create a unified and effective theatrical experience for the audience.

156. (B) I, II, III, V
Sattvika Abhinaya involves the portrayal of involuntary emotional states, such as sweating (Sweda), goosebumps (Romancha), tears (Ashru), and trembling (Vepathu). These physical manifestations are seen as indicators of deep internal feeling and are considered the most challenging aspect of an actor's craft to master. According to the Natyashastra, the authentic enactment of these states is essential for achieving the highest levels of artistic expression and evoking Rasa in the audience.

157. (C) Girish Karnad - Ghashiram Kotwal (as Director)
While Girish Karnad was a legendary playwright, he did not direct the iconic production of 'Ghashiram Kotwal'; that was directed by Jabbar Patel for the Theatre Academy, Pune. Other pairings, such as Ebrahim Alkazi with 'Andha Yug' and Ratan Thiyam with 'Chakravyuha', are correct and represent monumental moments in modern Indian theatre history. Habib Tanvir's 'Charandas Chor' also remains a landmark production that successfully synthesized folk and modern theatrical elements.

158. (D) Financial auditing of corporate banks
Academic theatre research involves standard scholarly practices like literature reviews, formulating research questions, and conducting fieldwork or practical experimentation, but it does not include financial auditing of corporate banks. Its primary focus is on the history, theory, and practice of performance as a cultural and social phenomenon. By applying various analytical frameworks, theatre researchers contribute to our understanding of how drama reflects and shapes human experience across different times and cultures.

159. (A) Dramaturgy
Dramaturgy is the study of the history, methods, and practices of dramatic composition and theatrical representation. It involves analyzing how plays are constructed and how they generate meaning in performance within specific cultural contexts. In a professional setting, a dramaturg provides research and critical support to directors and actors, ensuring that the production is intellectually grounded and aesthetically cohesive, bridging the gap between the script and the live stage event.

160. (B) Cultural Economics and Arts Policy
Analyzing the impact of government funding on regional theatre growth requires an understanding of cultural economics and arts policy. This area of study examines how financial resources and institutional structures influence artistic production and cultural development. By evaluating the effectiveness of various grants and support systems, researchers can provide insights into how policy decisions affect the sustainability and diversity of the performing arts in different regions and communities across the country.

161. (A) Both A and R are true and R is the correct explanation of A.
The introduction of Theatre Games into primary education fosters inclusive learning because these activities prioritize experiential exploration over traditional reading and writing skills. This approach allows students with different learning abilities to participate fully and develop their creativity and social skills through physical action and play. By focusing on the process, Theatre Games create a joyful and supportive environment where every child can contribute and learn at their own pace.

162. (A) Indian Council for Cultural Relations (ICCR)
The Indian Council for Cultural Relations is the primary institution responsible for promoting international cultural relations and often sponsors theatre troupes to travel and perform abroad. Its mission is to foster mutual understanding and showcase India's rich artistic heritage to a global audience. Through various exchange programs and festivals, the ICCR facilitates

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and impact on India's cultural heritage and contemporary artistic practice.

116. (D) P-2, Q-1, R-4, S-3
Significant theatre festivals in India are organized by various prominent institutions and groups across the country. Nandikar's National Theatre Festival is a major event in Kolkata, while the National School of Drama organizes the Bharat Rang Mahotsav in New Delhi. Prithvi Theatre hosts its influential festival in Mumbai, and the Mahindra Group sponsors the Mahindra Excellence in Theatre Awards to recognize talent on a national level.

117. (C) Intimate theatre spaces have completely disappeared in urban centers.
Far from disappearing, intimate theatre spaces are currently thriving in many urban centers as an alternative to large, expensive proscenium venues. These small-scale theaters provide accessible platforms for independent and experimental work, fostering a closer connection between performers and audiences. This trend towards intimate spaces has been further enhanced by the adoption of hybrid and digital formats, allowing groups to reach wider audiences while maintaining their creative independence.

118. (C) Statement I is true but Statement II is false.
The Kalidas Samman is a prestigious national award presented by the Government of Madhya Pradesh to recognize excellence in classical music, dance, and theatre, as well as plastic arts. It is not limited to poets but honors a wide range of creative practitioners who have made significant contributions to Indian culture. Eminent theatre figures like Habib Tanvir and B.V. Karanth are among its many distinguished recipients.

119. (D) B.V. Karanth - Rangmandal (Bharat Bhavan)
B.V. Karanth was a multifaceted artist who significantly influenced Indian theatre through his leadership of Rangmandal, the repertory company of Bharat Bhavan in Bhopal. He was known for his innovative use of music and traditional forms in modern productions. Other icons like Ratan Thiyam and K.V. Subbanna are associated with the Chorus Repertory Theatre and Ninasam, respectively, each establishing a unique legacy in their specific cultural contexts.

120. (A) Verbatim Theatre - Script composed entirely of imaginary events
Verbatim Theatre is a form of documentary theatre where the script is constructed using the exact words of real people from interviews or transcripts, rather than imaginary events. In contrast, immersive theatre brings the audience into the performance space, while digital theatre involves streaming works online. Site-specific theatre takes place in non-traditional locations, making the setting itself a central part of the overall theatrical experience and narrative.

121. (C) I, II, III
The institutionalization of Indian culture began post-independence with the establishment of the Sangeet Natak Akademi in 1953, followed by the National School of Drama in 1959. Much later, in the 1980s, the Zonal Cultural Centres were founded to promote regional arts across the country. This sequence reflects the progressive effort to centralize and then decentralize cultural patronage, ensuring both national standards and local diversity in the arts.

122. (A) Best Film Actor
The Sangeet Natak Akademi Awards focus on excellence in the performing arts, including playwriting, direction, and allied theatre arts like lighting and design, but do not include a category for film acting. While many theatre artists also work in film, the SNA remains dedicated specifically to music, dance, and drama. Its awards are designed to recognize and support the live stage traditions that form the core of India's artistic heritage.

123. (D) Interactive theatre used for social and political change.
Theatre of the Oppressed is an influential form of interactive theatre developed by Augusto Boal to facilitate social and political change. It transforms passive audience members into active 'spect-actors' who can intervene in the performance to explore solutions to real-life oppression. This methodology is widely used globally in community and educational settings to empower individuals and encourage collective action through dramatic role-play and creative problem-solving.

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170. (A) To provide historical context, textual analysis, and research support for the production
In a university theatre production, the dramaturg provides essential research support, including historical context and detailed textual analysis, to aid the creative team. They help the director and actors understand the play's themes and cultural background, ensuring an intellectually grounded production. By bridging theory and practice, the dramaturg contributes to a more cohesive and meaningful performance, facilitating a deeper engagement with the dramatic material for both the performers and the audience.

171. (D) I, II, III
The history of Indian theatre patronization follows a chronological path starting with the formation of the Indian People's Theatre Association in 1943. This was followed by the foundation of the Sangeet Natak Akademi in 1953, representing a shift toward state institutionalization of the arts. Much later, in 1999, the National School of Drama launched the Bharat Rang Mahotsav, creating a major national and international platform for showcasing diverse theatrical productions across India.

172. (B) Sangit Kala Kendra (Birla Group)
The Sangit Kala Kendra, established by the Birla Group, presents the 'Aditya Vikram Birla Kalashikhar Puraskar' for lifetime achievement in the performing arts. This award is a significant example of corporate patronage, recognizing the contributions of eminent artists across music, dance, and theatre. By honoring legendary figures, the Birla Group supports the preservation and celebration of India's cultural heritage, highlighting the important role that private institutions play in sustaining the arts nationally.

173. (C) It involves a structured curriculum where students actively participate in drama to explore educational concepts.
Theatre in Education is a structured pedagogical approach where students actively participate in drama to explore specific educational concepts and social issues. Unlike traditional children's theatre, which is often purely performative, TIE uses interactive techniques to engage learners in critical thinking and problem-solving. This methodology integrates theatre directly into the school curriculum, providing a dynamic and experiential way for students to deepen their understanding of academic subjects through creative and physical engagement.

174. (A) Both Statement I and II are true.
The University Grants Commission has introduced the Learning Outcomes-based Curriculum Framework for Performing Arts to standardize degrees and make them globally comparable. This framework aims to define clear learning outcomes for students, ensuring that their academic training meets international standards of excellence. By focusing on specific competencies and professional skills, LOCF helps to modernize theatre education in India, facilitating greater academic mobility and professional opportunities for graduates in the field.

175. (A) IFA (India Foundation for the Arts) - Private, independent, philanthropic grants for arts
The India Foundation for the Arts is a private, independent philanthropic organization that provides crucial grants for artistic practice, research, and education. It supports a wide range of projects that often fall outside the scope of government funding, encouraging innovation and diversity in the arts. IFA's role is vital for the sustainability of independent practitioners, providing the necessary resources for them to explore new ideas and contribute to the cultural landscape.

176. (B) I, II, III, V
Personalities like B.V. Karanth, Ratan Thiyam, Kavalam Narayana Panikkar, and Girish Karnad were all central to the 'Theatre of Roots' movement. This post-independence trend emphasized the synthesis of traditional Indian aesthetics with contemporary themes. By drawing from folk and classical forms, these directors and playwrights created a uniquely indigenous modernism that moved away from Western models, profoundly shaping the direction of contemporary Indian theatre and reclaiming a sense of cultural identity on stage.

177. (B) Ninasam - Maharashtra
Ninasam is a celebrated theatre institute located in the village of Heggodu, Karnataka, not Maharashtra. It was founded by K.V. Subbanna and is famous for its rural theatre school and

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207. (A) It is only awarded to playwrights.
The Kalidas Samman is not only awarded to playwrights but recognizes overall excellence in classical music, classical dance, theatre, and the plastic arts. Presented by the Madhya Pradesh government, it is one of India's most prestigious arts awards, honoring legendary figures like Habib Tanvir and B.V. Karanth. This multi-disciplinary recognition reflects the interconnectedness of the performing arts and celebrates individuals who have made monumental contributions to preserving and advancing India's rich cultural and artistic heritage.

208. (B) Usha Ganguly - Ninasam
Usha Ganguly was a renowned director and actress who founded the theatre group Rangakarmee in Kolkata, rather than being associated with Ninasam in Karnataka. Other pairings like Arundhati Nag with Ranga Shankara and Amal Allana with the National School of Drama are correct, representing significant contributions to theatre management and education. Correctly identifying these influential figures and their respective institutions is essential for understanding the diverse landscape of modern Indian theatre and its professional development.

209. (B) To completely replace regional theatre festivals
The Bharat Rang Mahotsav aims to showcase the best of Indian theatre and provide a platform for international exchange, but its objective is not to replace regional theatre festivals. Instead, it complements local initiatives by offering a national and global context for theatrical works. By hosting diverse productions and allied events like masterclasses, BRM fosters a supportive ecosystem where regional traditions can gain wider visibility and practitioners can learn from both national and international artistic developments.

210. (A) It outlines the director's conceptual, thematic, and aesthetic vision for the production.
In academic theatre research, the Director's Note is a crucial document that outlines the artistic vision, conceptual framework, and thematic focus of a production. It explains the reasoning behind specific aesthetic choices in design, acting, and staging, providing a clear roadmap for how the play is interpreted. This note helps the audience and researchers understand the director's creative process and the intellectual foundation that guides the transition from the script to the live performance.

211. (A) Both A and R are true and R is the correct explanation of A.
Integrating folk forms into contemporary theatre requires rigorous movement analysis because these traditions have specific rhythmic patterns and physical vocabularies that differ from modern acting. Actors must systematically deconstruct and then embody these stylized movements to maintain the authenticity and power of the folk form. This physical study allows modern practitioners to gain a more grounded and energetic presence, facilitating a more effective synthesis of traditional techniques with contemporary dramatic themes and settings.

212. (D) Shanta Gokhale
Shanta Gokhale is a distinguished theatre scholar and critic who authored the seminal book, "Playwright at the Centre: Marathi Drama from 1843 to the Present." Her work provides a comprehensive historical and critical analysis of the playwrights and productions that have shaped the Marathi stage. Gokhale's research is highly regarded for its detailed documentation and its role in bringing regional theatre history to a wider national and international academic audience through her insightful scholarly writing.

213. (C) It refers to the actor's awareness of their own body's position and movement in space.
Kinesthetics is a fundamental concept in theatre training that refers to the actor's internal awareness of their own body's position and movement within the performance space. This heightened physical consciousness allows performers to move with precision, manage their spatial relationships with others, and maintain a strong presence on stage. By developing kinesthetic awareness, actors can control their physical impulses more effectively, which is essential for creating dynamic and believable characters through their body's expressive potential.

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185. (C) Safdar Hashmi - Street Theatre (Nukkad Natak)
Safdar Hashmi was a monumental figure in Indian street theatre and a founding member of Jana Natya Manch. He used theatre as a powerful tool for political activism and social change, performing directly for the common people in public spaces. Other icons like Ebrahim Alkazi and Habib Tanvir are associated with professional proscenium training and folk-inspired modern theatre, respectively, each contributing uniquely to the diverse and vibrant landscape of post-independence Indian performance.

186. (A) Both A and R are true and R is the correct explanation of A.
The shift toward Performance Studies has significantly broadened the academic scope of theatre departments by allowing researchers to analyze a wider range of human activities. This includes everyday rituals, political rallies, and sports as performative events that generate meaning within a culture. This interdisciplinary approach moves beyond the study of scripted plays to explore how various forms of live action reflect and influence social structures, power dynamics, and collective identity in diverse societies.

187. (D) It completely ignores the emotional response of the audience.
The Natyashastra does not ignore the audience's emotional response; instead, it centers on the concept of Rasa, which describes the aesthetic experience and emotional flavor evoked in the spectator. The text provides detailed instructions on how actors can achieve this through various forms of Abhinaya, including physical movements, vocal delivery, and the portrayal of internal states. Evoking a specific emotional response is considered the ultimate goal of a successful and authentic theatrical performance.

188. (B) Manomohan Ghosh
Manomohan Ghosh authored the definitive English translation of the Natyashastra, which remains the primary source used in Indian university theatre curricula. His work includes extensive scholarly notes that help clarify the ancient text's complex terminology and theoretical framework. This translation has made Bharata Muni's foundational principles of dramaturgy and performance accessible to generations of modern students and researchers, facilitating the ongoing study of classical Indian aesthetics in both academic and practical contexts.

189. (C) Fixed academic semesters and standardized grading
The traditional Guru-Shishya parampara is characterized by a lifelong bond and residential lifestyle rather than fixed academic semesters and standardized grading. It focuses on the direct and personalized transmission of artistic knowledge and spiritual discipline from the master to the student. This system prioritizes the mastery of a specific tradition through dedicated practice and observation, contrasting with the structured and standardized evaluation processes typical of modern institutionalized theatre education and university degree programs.

190. (D) Developing physical flexibility and concentration.
In Jerzy Grotowski's early actor training, Yoga was used as a tool for developing physical flexibility, balance, and mental concentration rather than for spiritual enlightenment. It helped actors achieve a state of relaxed readiness, allowing them to overcome physical blocks and tap into their inner impulses more effectively. This integration of Eastern physical disciplines was central to Grotowski's research into the bio-mechanical and psycho-physical foundations of the actor's craft in his theatre laboratory.

191. (A) P-2, Q-1, R-4, S-3
Major 20th-century theatre movements are defined by their unique principles and methodologies. Augusto Boal's Theatre of the Oppressed introduced the 'spect-actor', while Bertolt Brecht's Epic Theatre used the alienation effect to engage the audience's intellect. Antonin Artaud's Theatre of Cruelty aimed to assault the senses, and Jerzy Grotowski's Poor Theatre focused on eliminating non-essential elements to prioritize the actor-audience connection. These theories continue to influence contemporary theatre pedagogy and performance practice.

192. (B) Habib Tanvir
Habib Tanvir was a legendary director who famously integrated the tribal Pandavani singing

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style and Chhattisgarhi folk traditions into modern theatre through his group, Naya Theatre. His productions, like 'Charandas Chor', featured folk artists and utilized their natural energy and musical skills to address contemporary social and political themes. Tanvir's work was a landmark in the synthesis of regional traditions with modern drama, creating a vibrant and accessible theatrical language for diverse audiences.

193. (B) I, III, IV
Biomechanics, developed by Vsevolod Meyerhold, is a movement-based training system that focuses on rhythm, balance, and spatial awareness rather than psychological introspection. It utilizes specific physical sequences, including 'Dactyl' exercises, to train the actor's body to be highly responsive and efficient. By mastering these athletic and rhythmic movements, performers can achieve a heightened state of physical expression, moving away from naturalism toward a more stylized and dynamic form of theatrical performance.

194. (D) Statement I is false but Statement II is true.
The Sangeet Natak Akademi does not limit its recognition to classical arts; it frequently confers awards and grants for folk, tribal, and traditional theatre forms. This inclusive approach ensures that the diverse range of India's performing arts heritage is acknowledged and supported at a national level. By honoring practitioners from various traditions, the SNA promotes the preservation of regional cultures and fosters a more representative and equitable appreciation of India's vast artistic landscape.

195. (C) Bharat Rang Mahotsav - Organized by National School of Drama
The Bharat Rang Mahotsav is a major international theatre festival organized annually by the National School of Drama in New Delhi. It provides a significant platform for showcasing high-quality Indian and global productions, fostering exchange among theatre professionals worldwide. Other festivals like Jashn-e-Bachpan also organized by NSD focus specifically on children's theatre, while the META Awards are a private initiative, highlighting the diverse range of theatre platforms and festivals available in India.

196. (D) Devised Theatre - Script is entirely pre-written by a playwright before rehearsals begin.
Devised Theatre is a collaborative process where the script is created collectively by the ensemble during rehearsals, rather than being entirely pre-written by a single playwright. This approach utilizes the participants' ideas, improvisations, and research to develop the performance. In contrast, verbatim theatre relies on real words, and site-specific theatre takes place in non-traditional locations, while immersive theatre brings the audience directly into the narrative and performance environment for a unique experience.

197. (C) Phonemic transcription
Phonemic transcription is a method used for analyzing speech sounds and vocal delivery, rather than being a traditional technique for movement analysis in actor training. Methods like Laban Movement Analysis, Biomechanics, and Rasa-box exercises focus specifically on the physical body's energy, space, and emotional expression. While vocal and physical training are interconnected, phonetics belongs to the specialized study of voice, resonance, and articulation, which complements the physical work of an actor's overall performance.

198. (B) To understand the holistic visual and spatial design of a performance environment
Scenography is taught in university theatre programs to help students understand the holistic visual and spatial design of a performance environment. This discipline encompasses set, lighting, costume, and sound design as an integrated whole that creates the play's aesthetic world. By mastering scenography, future practitioners learn how to use visual and spatial elements to enhance the narrative, support the actor's work, and generate specific emotional and conceptual meanings for the audience during the performance.

199. (D) Theatre Historiography
Using archival records from the censor board to study the banning of political plays is an application of theatre historiography. This field of research involves the systematic documentation and interpretation of theatre history through primary and secondary sources. By examining historical documents, researchers can uncover

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the political and social forces that shaped past performances, providing a deeper understanding of how theatre has historically functioned as a site of both government control and social resistance.

200. (A) The use of allegory and historical myth to veil anti-colonial messages
The Dramatic Performances Act of 1876 imposed heavy censorship on Indian theatre, forcing playwrights to use allegory and historical myths to disguise anti-colonial messages. By setting their stories in the past or using mythological figures, theatre groups could critize British rule without facing immediate legal repercussions. This period demonstrated the resilience of theatre as a tool for political resistance, where artists developed sophisticated dramatic strategies to communicate their ideas despite repressive government regulations.

201. (C) I, II, IV
The Zonal Cultural Centres were established with the objectives of promoting cultural kinship, preserving folk and tribal arts, and organizing cross-regional cultural exchanges across India. Rather than establishing a mono-cultural identity, the ZCCs aim to celebrate and protect the unique diversity of regional artistic traditions. By decentralizing patronage and visibility, these centers foster a greater appreciation of the country's varied heritage and encourage artists from different states to collaborate and share their cultural expressions.

202. (A) Aparna Bhargava Dharwadker
Aparna Bhargava Dharwadker is a distinguished scholar whose work extensively focuses on post-colonialism and modern Indian theatre. Her research examines how Indian drama has evolved since independence, addressing themes of nationhood, identity, and the synthesis of global and local theatrical forms. Dharwadker's scholarship provides a comprehensive analysis of the socio-political context of contemporary Indian performance, making her a leading figure in the field of modern dramatic theory and Indian theatre historiography.

203. (D) It aids self-expression by projecting voice into an external object.
Puppetry is a valuable pedagogical tool because it aids self-expression by allowing students to project their voice and emotions into an external object. This can be especially helpful for shy or hesitant learners, providing a safe distance that encourages them to participate more freely in dramatic activities. By manipulating the puppet, students also develop physical coordination and a deeper understanding of breath and intention, making it an effective medium for creative and social growth.

204. (A) Both Statement I and II are true.
Theatre in Education was introduced in India primarily through the efforts of the National School of Drama, which established a dedicated TIE company. Barry John was an influential figure in this development, bringing his expertise in educational drama to the Indian context and training many practitioners. Together, these efforts helped integrate drama into schools as a powerful tool for teaching across the curriculum, fostering a more interactive and experiential learning environment for students.

205. (C) Jana Natya Manch - Safdar Hashmi
Jana Natya Manch is a major independent street theatre group famously led by Safdar Hashmi, who used the medium for political activism and social awareness. Other pairings like Nandikar with Ajitesh Bandopadhyay and Naya Theatre with Habib Tanvir are also significant in Indian theatre history. Each of these groups and their leaders have played pivotal roles in developing unique theatrical styles that address relevant community and national issues through their diverse and powerful stage and street productions.

206. (D) I, II, III, V
Ninasam is a celebrated theatre institute located in Heggodu, Karnataka, founded by K.V. Subbanna to bring global culture and film appreciation to rural audiences. It runs a unique residential school and a traveling repertory company called Tirugata, which performs predominantly in Kannada rather than English. This model demonstrates how theatre can serve as a vital tool for community enrichment, bridging the gap between sophisticated artistic traditions and regional grassroots populations through active engagement.

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providing the necessary resources for long-term and high-quality scholarly research projects.

236. (A) Both A and R are true and R is the correct explanation of A.
Including Folk Theatre in the university curriculum is vital because it provides essential insights into regional languages, local myths, and indigenous aesthetic sensibilities. It also teaches students about non-proscenium spatial dynamics and traditional rhythmic patterns that are often absent in Western-style training. By studying these forms, future practitioners gain a more comprehensive and culturally grounded understanding of Indian theatre, enabling them to create works that are both contemporary and deeply rooted in local heritage.

237. (C) B.V. Karanth
B.V. Karanth was a seminal figure in Indian theatre who served as the director of Rangmandal, the repertory company at Bharat Bhavan in Bhopal. His leadership transformed the repertory into a major center for artistic innovation, where he synthesized traditional and modern theatrical forms. Karanth's work emphasized the collective energy of the ensemble and the creative use of music and indigenous vocabularies, significantly influencing the direction of post-independence theatre and regional performance development across India.

238. (D) It completely dismisses the study of regional language plays.
Contemporary theatre research in India does not dismiss regional language plays; instead, it increasingly focuses on them to understand the diversity of India's theatrical landscape. This research often employs interdisciplinary approaches, exploring how globalization, digital media, and socio-political contexts influence performance across various languages and communities. By examining regional works alongside national developments, scholars gain a more nuanced and accurate understanding of the multifaceted nature of contemporary performance and its role in reflecting diverse cultural identities.

239. (C) Statement I is true but Statement II is false.
Scenography is a comprehensive discipline that encompasses lighting, sound, set, and costume design to create a unified and meaningful performance environment. It goes far beyond simply painting backdrops, instead focusing on how all visual and auditory elements work together to support the narrative and the actor's performance. By considering the stage holistically, scenography helps generate a cohesive aesthetic world that enhances the audience's sensory experience and deepens their conceptual understanding of the theatrical production.

240. (B) Playback Theatre - Actors immediately enact stories shared by audience members
Playback Theatre is a unique form of interactive performance where actors immediately enact real-life stories shared by audience members. This improvisational style focuses on community building and the validation of personal experiences through dramatic representation. Other contemporary forms like Mime and Pantomime utilize physical movement to tell stories without dialogue, while stand-up comedy focuses on humor and social critique, reflecting the diverse ways that performance is used for storytelling and social interaction today.

241. (B) P-3, Q-4, R-1, S-2
Indian theatre awards are presented by various governmental and private bodies to recognize excellence and support the arts. The Padma Shri for theatre is a prestigious civilian honor from the Government of India, while the Sangeet Natak Akademi presents the Yuva Puraskar for upcoming talent. The Madhya Pradesh government awards the Kalidas Samman, and the Mahindra Group sponsors the META Awards. Together, these accolades provide significant professional encouragement and visibility to artists across the country.

242. (A) Darius L. Swann
Darius L. Swann is a noted scholar who co-edited the significant volume "Indian Theatre: Traditions of Performance" alongside Farley Richmond and Phillip Zarrilli. This book provides a comprehensive and influential analysis of India's diverse theatrical forms, from classical Sanskrit drama to contemporary folk and modern theatre. Swann's contribution to this collaborative work helped establish a foundational academic text that continues to be widely used in university curricula for

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214. (C) Statement I is true but Statement II is false.
The Sangeet Natak Akademi operates several constituent units like the Kathak Kendra and provides significant grants and financial assistance to various theatre groups across the country. It serves as a central hub for supporting both classical and contemporary performing arts through institutional funding and development programs. Contrary to the idea that it offers no financial aid, the SNA is a primary source of state patronage, helping to sustain and professionalize the theatrical community throughout India.

215. (D) Ek Bharat Shreshtha Bharat - Cultural exchange including theatre across paired states
The 'Ek Bharat Shreshtha Bharat' initiative promotes national integration through cultural exchange programs, including theatre, across specifically paired states. This national project encourages individuals to learn about the diverse languages, arts, and traditions of different regions, fostering a greater sense of national unity. By facilitating these artistic exchanges, the government helps to preserve regional art forms and provides theatre practitioners with opportunities to showcase their work to new and diverse audiences across the country.

216. (A) P-2, Q-4, R-3, S-1
Traditional Indian performance forms are characterized by unique movement elements and physical vocabularies. Kalaripayattu uses specialized animal stances called 'Vadivu', while Chhau is known for its mock combat and vigorous martial jumps. Yakshagana features energetic knee-spins and heavy footwork, and Pandavani utilizes the 'Tambura' as both a musical instrument and a rhythmic prop. Understanding these physical elements is crucial for actors seeking to integrate traditional techniques into their own contemporary performance practice and training.

217. (C) It only recognizes English-language plays from Mumbai.
The Mahindra Excellence in Theatre Awards is a national platform that recognizes excellence across various languages and regions, not just English plays from Mumbai. It aims to showcase the diversity and quality of Indian theatre through a curated festival and annual awards ceremony. META honors artists and technicians in multiple categories, including direction, acting, and design, providing significant visibility and professional encouragement to practitioners from across the country's entire vibrant and multifaceted theatrical landscape.

218. (A) Jerzy Grotowski
The concept of "Poor Theatre" was proposed by Jerzy Grotowski, who argued that theatre should eliminate all non-essential elements like elaborate sets and costumes to prioritize the core relationship between the actor and the audience. This methodology focuses on the actor's physical and spiritual vulnerability, requiring intense training to achieve a total presence on stage. Grotowski's theories have profoundly influenced modern actor training and the development of minimalist and physically-oriented theatrical performances worldwide.

219. (D) The acting ability of the researcher in a commercial film
A PhD thesis defense in Theatre Studies focuses on the originality of the research, the methodological framework used, and the critical analysis of the subject, but it does not evaluate the researcher's acting ability in commercial films. The defense is an academic assessment of the student's scholarly contribution to the field through their written dissertation and its defense. This rigorous process ensures that the research meets the high standards of academic inquiry and adds new knowledge.

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220. (B) They foster spontaneity, intuition, and ensemble connection.
Theatre Games are essential in adult actor training because they foster spontaneity, intuition, and a strong sense of ensemble connection. These exercises encourage performers to move beyond analytical thinking and respond instinctively to their fellow actors and the surrounding environment. By focusing on the creative process through play, these games help actors build trust and the necessary confidence to take risks, leading to more authentic and dynamic performances in both rehearsal and live shows.

221. (C) I, II, III
The historical development of Indian performance theory follows a chronological path starting with Bharata Muni's ancient 'Natyashastra'. This was

followed centuries later by Nandikeshvara's 'Abhinaya Darpana', which specialized in physical gestures, and Kapila Vatsyayan's seminal modern research in 'Traditional Indian Theatre'. Together, these texts and authors provide a comprehensive framework for understanding the evolution of Indian aesthetics and the enduring principles of classical and traditional performance forms across different historical periods.

222. (D) Anuradha Kapur
Anuradha Kapur is a distinguished scholar whose detailed ethnographic study of the Ramlila of Ramnagar provides deep insights into the relationship between ritual, space, and performance. Her book, "Actors, Pilgrims, Kings and Gods," explores how this large-scale traditional event functions as both a religious ritual and a theatrical performance. Kapur's research is a vital contribution to performance studies, highlighting the complex socio-cultural and artistic dynamics of traditional Indian performance forms in their living community contexts.

223. (A) I, II, IV
The UGC NET syllabus for Drama and Theatre includes essential components like Indian Aesthetics and Dramaturgy, Western Theatre History, and Contemporary Indian Theatre. These areas provide a comprehensive foundation for understanding both the theoretical and historical aspects of performance. By covering ancient traditions and modern developments, the syllabus ensures that candidates have a well-rounded academic background, preparing them for advanced research and professional careers in the diverse and evolving field of theatre studies.

224. (A) Both Statement I and II are true.
Incorporating theatre into the school curriculum aims to develop multiple intelligences by actively engaging students in spatial, bodily-kinesthetic, and interpersonal learning. Drama encourages children to express themselves physically and creatively while working collaboratively with others to solve problems. This arts-integrated approach promotes a more holistic development, helping students build confidence, empathy, and critical thinking skills that are essential for both their academic success and their overall social and emotional growth as individuals.

225. (B) Girish Karnad - Jnanpith Award
Girish Karnad was a legendary playwright and actor who received the Jnanpith Award, India's highest literary honor, for his outstanding contributions to literature. His work profoundly influenced modern Indian drama through its synthesis of history, folklore, and contemporary concerns. Other iconic figures like Habib Tanvir and Ebrahim Alkazi have also received major accolades, reflecting the significant impact of theatre practitioners on the nation's cultural landscape and their recognition at the highest levels of national achievement.

226. (A) I, II, III
Puppetry training for actors focuses on isolating body parts, breathing life into inanimate objects, and understanding mechanical concepts like pivot points and gravity. These elements are essential for creating the illusion of movement and character in a puppet. By mastering these skills, performers also gain a deeper awareness of their own physical control and intention, which directly enhances their overall acting ability and helps them communicate stories through symbolic and highly stylized physical actions.

227. (C) META - Organized by the Sangeet Natak Akademi
The Mahindra Excellence in Theatre Awards is a private initiative organized by the Mahindra Group, rather than the Sangeet Natak Akademi. It serves as a major national platform for recognizing talent and promoting excellence in Indian theatre through an annual competition and festival. Other mentioned festivals like Serendipity in Goa, ITFOK in Kerala, and Jashn-e-Bachpan organized by NSD are correct, each playing a vital role in showcasing and supporting diverse theatrical traditions and contemporary works.

228. (D) Relies entirely on a single pre-written authoritative text.
Devised theatre is a collaborative process that moves away from relying on a single pre-written authoritative text, instead creating the script through collective improvisation and research. This methodology encourages students to use their personal experiences and work together democratically to develop a performance. By prioritizing the ensemble's creative contributions,

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devised theatre fosters a sense of ownership and collaboration, making it a highly effective and inclusive pedagogical approach in modern theatre education and training programs.

229. (C) To choreograph and ensure safe, consensual practices for scenes involving physical intimacy
An Intimacy Director is a relatively new but vital role in theatre and pedagogy, responsible for choreographing and ensuring safe, consensual practices for scenes involving physical intimacy. Their goal is to protect the emotional and physical well-being of the performers while maintaining the director's artistic vision. By establishing clear boundaries and professional protocols, Intimacy Directors help create a supportive and respectful rehearsal environment, which is essential for ethical and sustainable performance practices in contemporary theatre.

230. (B) Post-structuralist theatre research
A student applying the theories of Jacques Derrida to deconstruct a classic play is engaging in post-structuralist theatre research. This approach examines how meaning is constructed and then subverted within a dramatic text, challenging traditional interpretations and hierarchical structures. By analyzing the inherent contradictions and multiple possible meanings of a performance or script, researchers can gain new insights into the complex relationship between language, power, and representation on the modern and historical stage.

231. (D) I, III, IV
Digital Theatre is characterized by the integration of live performance with digital broadcasting and the use of platforms like Zoom for interactive events. It often utilizes multimedia design to enhance the narrative and reach wider audiences remotely. While it incorporates technological elements, it does not eliminate the actor but instead explores new ways for performers to engage with spectators in a virtual space, reflecting the evolving relationship between live theatre and digital media in contemporary society.

232. (A) Rustom Bharucha
Rustom Bharucha is a prominent scholar whose research and writing have deeply theorized the Theatre of the Oppressed and its application within the Indian context. His work explores the ethical and political dimensions of using interactive theatre for social change, emphasizing the importance of understanding local cultural and power dynamics. Bharucha's scholarship has been instrumental in critiquing superficial intercultural exchanges and advocating for a more politically conscious and grounded approach to performance and activism.

233. (C) It is the study of human behavior on a biological and socio-cultural level in a performance situation.
Theatre Anthropology is an interdisciplinary field that examines human behavior on both biological and socio-cultural levels within a performance situation. It identifies common physical principles that actors across different traditions use to manage their presence and energy. By studying the 'pre-expressive' level of the body, theatre anthropology helps practitioners and researchers understand the universal foundations of performance that underlie various diverse cultural and artistic expressions, providing a scientific and analytical framework for actor training.

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234. (C) Statement I is true but Statement II is false.
The India Foundation for the Arts is a private, independent philanthropic entity that provides grants for artistic practice, research, and education, rather than being government-owned. It supports various projects that encourage creativity and diversity across India's cultural landscape. IFA's role is crucial for many independent artists and researchers who seek support for innovative work that may not fit within the mandates of state-run cultural institutions, fostering a more vibrant and diverse artistic ecosystem.

235. (D) Tagore National Fellowship for Cultural Research - Ministry of Culture
The Tagore National Fellowship for Cultural Research is a major initiative funded by the Ministry of Culture to support advanced research in the arts and heritage. It aims to encourage scholars to explore India's diverse cultural history and contribute to the global body of knowledge. This fellowship represents a significant commitment by the state to support rigorous intellectual inquiry within the performing arts,

its traveling repertory company, Tirugata. Other regional academies mentioned, like the Bharatendu Natya Akademi in Uttar Pradesh and the Madhya Pradesh School of Drama, are correctly paired with their respective states, each serving as a vital center for professional artistic training.

178. (A) Eliminating the need for vocal training
Incorporating martial arts into actor training provides numerous physical benefits, such as developing core strength, rhythm, and spatial awareness, but it does not eliminate the need for vocal training. Acting is an integrated craft where physical presence and vocal delivery are equally important. Martial arts help actors achieve a more grounded and disciplined body, which actually provides a better physiological foundation for supported and expressive vocal production in various theatrical performance contexts.

179. (C) The use of theatre practices in non-traditional settings for social or therapeutic purposes
Applied Theatre refers to the use of drama and theatrical techniques in non-traditional settings like prisons, hospitals, and community centers for social or therapeutic purposes. This field focuses on how performance can facilitate dialogue, empower marginalized voices, and encourage personal growth. It moves beyond purely aesthetic goals to address specific community needs, using the transformative power of theatre to create real-world impact and foster positive change in diverse social environments and populations.

180. (D) Applied Drama/Theatre
Using role-play to help nursing students practice patient interaction is a classic application of Applied Drama, where theatrical techniques are used for professional training and skill development. This approach allows learners to practice communication and empathy in a safe, simulated environment before facing real-life situations. Applied Drama is an effective pedagogical tool across many fields, helping participants build practical competencies and emotional intelligence through experiential and active engagement in role-based scenarios.

181. (C) I, II, IV, V
Brechtian pedagogy in Epic Theatre is characterized by techniques like the Alienation effect (Verfremdungseffekt), historicization, and the use of Gestus to convey social attitudes. It encourages breaking the fourth wall to engage the audience's critical thinking rather than their emotions. This approach prioritizes intellectual analysis and political awareness over emotional immersion, teaching students to view theatre as a tool for understanding and transforming society through a detached and objective performance style.

182. (B) Ratan Thiyam
Ratan Thiyam is a world-renowned director and scholar who founded the Chorus Repertory Theatre in Imphal, Manipur. His work is known for its stunning visual aesthetics and its deep roots in Manipuri traditions, including martial arts and ritual music. Thiyam's productions, such as 'Chakravyuha', have received international acclaim for their powerful synthesis of indigenous forms and modern dramatic themes, establishing him as a leading figure in the global contemporary theatre scene.

183. (D) He emphasized deeply physical acting drawing from local rituals.
Heisnam Kanhailal was a pioneering director who emphasized a deeply physical acting methodology that drew inspiration from Manipuri rituals and folk traditions. He founded the group Kalakshetra Manipur and developed a training system focused on the actor's organic energy and presence. Kanhailal's work moved away from text-heavy performance toward a more primal and symbolic theatrical language, which earned him and his partner, Sabitri Heisnam, significant national and international recognition for their artistry.

184. (A) Both Statement I and II are true.
Koodiyattam is an ancient Sanskrit theatre form from Kerala that has been recognized by UNESCO as a Masterpiece of the Oral and Intangible Heritage of Humanity. It is traditionally performed in specialized temple theatres known as Koothambalams, which are architecturally designed to enhance its unique acoustic and visual requirements. This form's survival is due to its rigorous training and the preservation of its traditional performance spaces and ritualistic context within the community.

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studying the richness and complexity of Indian performance traditions.

243. (C) I, II, IV
Arts-Integrated Learning, as recommended by the National Education Policy 2020, promotes experiential learning and connects abstract concepts to real-life scenarios through creative activities. This approach fosters joyful and engaging learning environments where students can explore academic subjects through theatre and other arts. By prioritizing creativity and critical thinking, arts integration helps develop a more holistic understanding of the curriculum, making education more relevant and effective for students while encouraging a deeper interest in both academic and artistic disciplines.

244. (A) Both Statement I and II are true.
The Sangeet Natak Akademi Fellowship, or Akademi Ratna, is the highest national honor conferred by the SNA for exceptional achievement in the performing arts. It is a highly prestigious award restricted to a maximum of 40 living recipients at any given time, ensuring its exclusivity and significance. This fellowship acknowledges the monumental contributions of India's most distinguished artists, celebrating their lifelong dedication to music, dance, and theatre and their enduring impact on the nation's rich cultural heritage.

245. (C) National School of Drama - Upgraded to a Deemed University status for academic autonomy
The National School of Drama has been upgraded to Deemed University status, providing it with greater academic autonomy to design its own curriculum and grant degrees. This status allows the institution to further professionalize theatre education in India and maintain its standards of excellence as a premier training ground for artists. By operating as a university, the NSD can better integrate practical training with advanced research, ensuring that its graduates are well-prepared for professional and academic careers.

246. (B) Performing plays with and for children to discuss educational or social issues.
Theatre in Education, as practiced by the NSD's Sanskaar Rang Toli, involves performing plays specifically designed for and with children to explore educational and social issues. This approach uses interactive drama to engage students in critical thinking and dialogue about relevant topics. By making theatre an integral part of the learning process, TIE companies help students develop a more nuanced understanding of the world around them, fostering empathy and social awareness through creative and physical engagement.

247. (D) Performance Ethnography
Performance Ethnography is the practice of systematically observing, documenting, and analyzing indigenous theatre forms within their natural community settings. This methodology requires the researcher to participate in and experience the performance firsthand to understand its complex social and cultural meanings. By focusing on the lived experience of the practitioners and the audience, performance ethnography provides a detailed and authentic account of how traditions are maintained and adapted over time within specific regional and cultural contexts.

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248. (A) Gain a national platform for independent and regional plays to be recognized and rewarded
The introduction of corporate funding, such as the Mahindra Excellence in Theatre Awards, has provided a significant national platform for independent and regional plays to gain recognition and financial rewards. This private patronage has helped to professionalize the theatrical sector and encourage high standards of production across various categories. By highlighting diverse works from across India, such initiatives foster a more vibrant and competitive theatre culture, ensuring that talented artists and technicians receive the support and visibility they deserve.

249. (C) It is completely irrelevant to the study of masked dance-dramas.
Movement analysis is highly relevant to the study of masked dance-dramas because the mask requires the performer to use their entire body to convey emotion and character. Physical analysis frameworks, like Laban's Effort-Shape theories, help researchers understand how stylized gestures and postures generate meaning when facial expressions are hidden. By studying the physical vocabulary of these forms, scholars can gain a deeper understanding of the

285. (C) It created a network for production, training, and archiving.
The long-term impact of post-independence state support was the development of a nationwide infrastructure for the performing arts. This system links together the creation of new plays, the education of future artists, and the preservation of historical records. As a result, the theatrical community benefited from a sustainable framework that continues to support various aspects of the industry.

286. (D) Through Corporate Social Responsibility (CSR) initiatives.
Private businesses contribute to the performing arts by using dedicated funds for social and cultural development. This modern funding model allows companies to support theatre projects as part of their community engagement efforts. These investments often go toward innovative performance spaces and creative collaborations, providing a significant financial boost to the industry outside of traditional government grants.

287. (C) It operates outside bureaucracy, allowing for specialized grants.
Financial support from non-governmental organizations and wealthy individuals often comes with fewer administrative restrictions than state funding. This flexibility allows for the creation of unique funding opportunities tailored to specific artistic needs. Because these patrons operate independently, they can provide resources more quickly and efficiently, supporting projects that might not fit into traditional government-funded categories or requirements.

288. (B) It has allowed them to take greater artistic risks.
Increased support from private sources has given theatre companies the freedom to experiment with non-traditional themes and styles. Without the pressure to always appeal to a broad state-mandated agenda, artists can explore more daring and innovative work. This financial independence encourages creativity and helps the industry move forward by supporting high-quality productions that challenge existing theatrical norms.

289. (D) Heightened visibility and media attention.
When well-known public figures support smaller or more experimental theatre projects, they bring significant public interest to the work. This association helps attract the attention of the press and a wider audience that might not otherwise notice these niche productions. Such high-profile patronization is crucial for building awareness and ensuring that diverse theatrical voices are heard and recognized.

290. (A) Non-governmental support complements state funding mechanisms.
The relationship between private sponsorship and government grants is seen as a productive partnership that strengthens the entire theatrical economy. While the state provides a foundational level of support, private and corporate bodies offer alternative funding paths that foster innovation. Together, these different sources of revenue create a more resilient and varied financial landscape for performers and organizations.

291. (C) They dictate current aesthetic trends and thematic priorities.
Large theatrical events play a central role in defining what is popular and relevant in the contemporary industry. By following these festivals, students and professionals can stay informed about the latest styles and subjects being explored on stage. This awareness is vital for understanding the current direction of the art form and aligning one's work with modern standards.

292. (A) They create a hub where regional forms interact with avant-garde experiments.
Major curated events act as a meeting ground for diverse theatrical styles, from traditional local performances to highly modern and experimental ones. This interaction allows for a rich exchange of ideas and techniques between different types of artists. By bringing these varied forms together, festivals foster a creative environment where tradition and innovation can influence and inspire one another.

293. (D) Critical validation and future touring opportunities.
For smaller, independent theatre groups, being selected for a major festival is a sign of high artistic quality and professional recognition. This

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for a clear and consistent representation of human emotion that is easily communicated to a live audience.

259. (C) Traditional methods demand internal focus often overlooked in modern classes.
Teachers noted that indigenous training styles require a deep level of concentration and mental discipline that is frequently missing from contemporary realistic acting programs. The rigorous nature of classical exercises forces students to maintain an intense internal presence. This comparison highlights how traditional methodologies can enhance the mental fortitude and concentration of modern performance students.

260. (A) It offers a versatile foundation for various styles.
Combining ancient training methods with modern teaching creates a powerful and adaptable set of skills for the contemporary performer. This synthesis allows actors to move effortlessly between traditional classical works and experimental modern productions. Ultimately, this integrated approach provides a broad and solid base that supports the diverse requirements of the current theatrical landscape.

261. (D) The awareness of body movement and position.
In the context of performer training, this concept refers to the actor's sensory perception of their own physical presence. It involves understanding how the body moves through space and identifying habitual patterns of tension or posture. Developing this sensitivity is the foundational step in training, allowing performers to achieve greater control over their physical actions.

262. (B) Breath control, spinal alignment, and mental concentration.
Incorporating ancient physical practices into acting workshops provides multiple benefits for the performer's body and mind. These exercises emphasize the importance of respiration and proper posture, which are essential for physical endurance. Furthermore, the practice helps actors develop the intense focus required to remain present and engaged throughout the duration of a performance.

263. (C) To translate internal awareness into group dynamics.
The final stage of training uses interactive exercises to move beyond individual physical awareness and into collaborative performance. These activities encourage actors to apply their internal focus to spontaneous interactions with others. This process ensures that the physical and mental preparation achieved in earlier phases becomes a practical tool for dynamic ensemble work on stage.

264. (D) It broke down tension and fostered physical readiness.
Using a three-part approach involving body awareness, breathing, and interaction successfully prepares the performer for the stage. This combination helps eliminate physical rigidity and muscular stress that can hinder expression. By reducing these obstacles, actors achieve a heightened state of alertness, allowing them to respond more effectively and creatively during a live theatrical event.

265. (A) A unified body-mind connection for performances.
The research demonstrates that combining different physical disciplines is vital for creating a holistic approach to acting. By integrating awareness, endurance, and spontaneity, performers can link their mental intentions with their physical actions. This integration is crucial for delivering performances that are both responsive and dynamic, ensuring that the actor operates as a single, expressive entity.

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266. (B) To instill biomechanical control and kinetic energy.
Combat disciplines were introduced during rehearsals to provide actors with a rigorous foundation in body mechanics and power. These exercises require precise control over every movement and help generate the vigorous energy needed for physical theatre. This training ensures that performers are physically grounded and capable of executing complex sequences with both safety and aesthetic impact.

267. (B) They were stylized into choreographic storytelling.
The movements learned through combat training were not presented as realistic fighting but were

adapted for artistic expression. These sequences of attack and defense became the basis for rhythmic and visually compelling narrative structures. By transforming these functional moves into a performance vocabulary, the production could tell stories through a highly specialized and stylized physical language.

268. (A) They provided rhythmic vitality and communal patterns.
Integrating regional dance forms into the performance added a sense of life and energy to the actors' movements. These traditional styles emphasize collective movement and strong rhythmic timing, which enhance the visual appeal of group scenes. This inclusion allowed the company to explore how bodies interact in a shared space, creating dynamic and culturally rich stage pictures.

269. (C) By isolating joint movements to mimic puppet articulation.
To create a unique visual style, performers studied the mechanical movements of inanimate figures and applied those principles to their own bodies. This involved moving individual joints independently to recreate the look of a suspended marionette. This technique produced a non-naturalistic effect on stage, challenging the actors to transcend normal human gestures through extreme physical control.

270. (D) Actors transcended naturalistic gestures to expand their range.
Combining diverse physical forms like combat, dance, and puppet mechanics allowed the ensemble to move beyond everyday behavioral movements. This experimental approach provided a wider variety of expressive tools, resulting in a more visually impactful performance. By stepping away from realism, the actors developed a sophisticated physical language that enhanced the overall artistic quality of the production.

271. (C) By meticulously translating and interpreting them.
Academic figures played a crucial role in bringing ancient performance theories to the attention of modern students and researchers. Through the careful process of translating old texts and providing insightful commentary, they made complex historical ideas understandable. This scholarship ensures that the foundational principles of Indian drama are preserved and remain relevant within the contemporary university system.

272. (B) They developed analytical frameworks for socio-cultural study.
Beyond simply collecting historical facts and dates, prominent researchers established sophisticated methods for evaluating the arts. These systems allowed for a deeper understanding of how theatre relates to society and culture. By creating these intellectual structures, scholars enabled a more critical and nuanced examination of both classical and regional performance traditions throughout Indian history.

273. (D) They challenged colonial narratives via indigenous methodologies.
Important publications by Indian scholars provided a necessary counterpoint to viewpoints established during the period of foreign rule. By focusing on local traditions and internal ways of understanding performance, they replaced outsider perspectives with indigenous ones. This shift in historiography reclaimed the cultural identity of Indian theatre and established a more accurate and self-determined academic discourse.

274. (A) The gap between history and contemporary theatre pedagogy.
By studying both written classical treatises and the living practices of oral traditions, researchers linked the past with current teaching methods. This connection ensures that modern actors and students are not just learning techniques in isolation but are rooted in a deep historical context. This synthesis strengthens the curriculum by making history a practical part of training.

275. (C) Because their work dictates the field's conceptual parameters.
The foundational research conducted by early scholars continues to provide the essential structure for current academic studies. Their historical mappings and critical essays established the basic terms and ideas that researchers use today. Without a firm understanding of these pioneer works, it is impossible to engage in

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high-level research or understand the historical development of the discipline.

276. (A) Historical documentation and textual analysis of literature.
In the past, the study of drama was largely restricted to the examination of written plays and the recording of historical facts. Scholars primarily focused on the literary quality of the scripts rather than how they were staged. This traditional approach prioritized the written word and archival records over the live, experiential nature of theatrical performance.

277. (D) Interdisciplinary methodologies.
Modern scholarship is increasingly moving away from narrow viewpoints and embracing a wider range of academic fields. Researchers now use tools from sociology, anthropology, and other social sciences to understand performance. This shift allows for a more comprehensive study of theatre, looking at its role in culture and its impact on various social structures and identities.

278. (B) A focus on live events, audience reception, and staging.
Current trends in research emphasize the importance of the actual performance rather than just the written script. This approach examines how a play is staged, how the audience reacts to it, and the unique elements of the live event. By focusing on these practical aspects, scholars gain a better understanding of how theatre functions as a communicative art.

279. (C) To decentralize historical narratives favoring urban stages.
Focusing on previously ignored regional and community theatre forms helps create a more balanced view of history. In the past, research often overlooked these styles in favor of major city-based or classical performances. By studying marginalized forms, current scholars are broadening the scope of Indian theatre history and recognizing the diversity of performance traditions across the country.

280. (D) A living, socio-political practice.
Modern research viewing theatre as an active part of current life highlights its role in addressing social and political issues. Instead of seeing it as a static historical artifact, scholars treat it as a dynamic force that engages with contemporary problems. This perspective emphasizes that performance is a vital medium for exploring identity, politics, and social change today.

281. (A) The necessity of cultural preservation and promotion of arts.
After gaining independence, the government recognized that protecting the nation's diverse artistic heritage was a top priority. Establishing national institutions was a strategic move to ensure that traditional and modern performance styles would thrive. This state support was intended to foster a sense of national identity and provide a stable environment for the growth of the arts.

282. (B) By implementing grant systems and repertory companies.
Government institutions supported performers by providing regular funding and creating permanent groups of actors and technicians. These financial mechanisms allowed artists to focus on their work without the constant worry of economic instability. By formalizing these support structures, the state helped establish theatre as a viable and professional career path for many people across the nation.

283. (B) Subsidizing ticket prices and providing rehearsal spaces.
State intervention made theatre more accessible to the public by keeping ticket costs low and offering physical locations for practice. These actions directly helped urban theatre groups grow by removing some of the major financial barriers to production. Providing such resources ensured that artists had the space and the audience needed to develop their craft in a modern setting.

284. (A) It necessitated adherence to bureaucratic protocols for funding.
While government support provided essential stability, it also required theatre groups to follow strict administrative rules to receive money. This meant that artists had to navigate complex paperwork and formal procedures as part of the funding process. These requirements could sometimes be a challenge for creative organizations that were not used to functioning within a rigid government framework.

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cultural codification of the body and the unique communicative power of masked performance.

250. (A) Arundhati Nag
Arundhati Nag is a prominent theatre practitioner and management visionary who established Ranga Shankara in Bengaluru to patronize and support accessible theatre. This vibrant cultural center provides affordable performance spaces for diverse groups, ensuring that high-quality theatre remains available to a wide audience. Nag's dedication to sustaining a professional and inclusive theatrical environment has significantly influenced the city's arts scene, making her a leading figure in modern Indian theatre patronage and institutional development.

251. (B) It enhances cognitive and emotional development.
Integrating theatrical elements into early childhood learning serves as a significant pedagogical instrument. By utilizing role-play and creative games, the framework fosters substantial improvements in how young learners process information and manage their feelings. This method ensures that the arts contribute directly to the foundational growth of students within the standard school curriculum.

252. (A) It becomes increasingly structured, analytical, and specialized.
As students progress to higher academic levels, the focus of drama studies undergoes a rigorous transformation. The curriculum moves away from foundational play toward a more systematic investigation of performance theory and dramaturgy. This transition emphasizes a sophisticated academic approach, requiring deep critical analysis and specialized knowledge necessary for professional expertise in the field.

253. (C) Dramaturgy
Higher education programs in the performing arts include specific theoretical and practical subjects to prepare students for professional careers. Among the core components of the university syllabus is the study of dramatic composition and the internal mechanics of plays. This specialized subject ensures that students understand the structural and historical elements of theatrical productions.

254. (D) A comprehensive pedagogical structure
Maintaining a consistent link between early childhood activities and advanced academic research creates a unified educational pathway. Scholars observe that this progression from simple play to complex inquiry establishes a robust framework for learning. Such a system ensures that the development of performance skills is supported throughout the entire duration of a student's educational journey.

255. (C) A vital academic and developmental discipline.
Formalizing drama within the educational system shifts the public perception of the art form beyond mere amusement. It establishes performance studies as a serious field of study that contributes significantly to human growth and intellectual maturation. This recognition validates theatre as an essential component of the curriculum rather than just an optional extracurricular activity.

256. (B) The guru-shishya parampara
The institute's contemporary program utilized a traditional instructional model based on the deep bond between master and student. This ancient system of knowledge transmission emphasizes the direct passage of rigorous physical and vocal skills from teacher to pupil. By adopting this classical method, the training ensures that indigenous methodologies are preserved and effectively applied today.

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257. (D) Physical stamina and acute spatial awareness.
Classical performance training offers unique benefits to contemporary actors by demanding high levels of energy and precise movement. Exercises focused on rhythmic footwork and gestures help performers build the endurance necessary for demanding roles. Additionally, these methods teach actors how to navigate and understand their physical environment on stage with exceptional precision and clarity.

258. (A) Through codified and structured physical vocabularies.
Traditional theatrical systems provide performers with a systematic way to portray complex internal feelings using specific external movements. Instead of relying solely on internal psychological states, actors use established patterns of gestures and expressions. This structured approach allows

exposure often leads to positive reviews from critics and invitations to perform in other cities or countries. Participating in these prestigious events is therefore a key step in building a successful and sustainable career in performance.

294. (B) They document evolving stagecraft, scenography, and innovation.
In this context, the term refers to how festivals serve as a record of the ongoing changes in theatrical production. By showcasing new designs, technologies, and directing styles, they capture the history of the art form as it happens. This documentation is invaluable for researchers who want to understand how performance techniques and visual storytelling have changed over time.

295. (C) They are vital pedagogical and economic ecosystems.
These major events are far more than just celebrations; they function as complex systems that support both learning and financial growth. They provide a space for artists to learn from one another while also creating revenue and employment opportunities. Recognizing festivals as essential parts of the theatrical landscape highlights their importance in sustaining the art form educationally and economically.

296. (D) It actively shapes discourse and defines excellence standards.
When prestigious honors are given to specific practitioners, it influences how the entire theatrical community discusses and evaluates performance. These awards set a benchmark for what is considered high-quality work in the field. By recognizing outstanding talent, institutions help establish the values and techniques that are viewed as most important and successful within the current professional environment.

297. (A) Which directorial styles or themes receive institutional validation.
Looking at who receives major awards provides a clear picture of the types of work that are currently respected by leading organizations. It helps researchers identify the specific approaches to directing, acting, and writing that are considered most valuable today. This understanding is essential for tracking how theatrical tastes and institutional priorities change over time within the professional industry.

298. (B) It contextualizes theatre as a responsive socio-political medium.
Keeping track of current events like legal debates and policy shifts helps show how theatre is connected to the world around it. It highlights how performance reacts to and influences society's laws and values. Understanding these connections is vital for seeing theatre not just as art, but as a dynamic way to engage with the political and social issues.

299. (B) It produces more critically engaged students bridging history and application.
Including modern examples of award-winning work and industry news in the curriculum helps students connect their theoretical studies with the real world. This approach encourages them to think more deeply about how historical ideas are used in current performances. As a result, learners are better prepared to enter the professional world with a critical understanding of performance history.

300. (A) Academic stagnation
Ensuring that theatre education is informed by the latest awards and news keeps the curriculum fresh and relevant. Without this connection to the living industry, academic study can become stuck in the past and disconnected from modern practice. By staying updated, educational programs remain dynamic and responsive to the innovations and changes occurring in the contemporary professional theatrical landscape.

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